The New England Conservatory

A COLLEGE OF MUSIC

Catalogue 1959–1960

Students who contemplate beginning their graduate study at the New England Conservatory in the fall of 1960 will wish to know that the new catalogue will define the minimum resident requirement for the Master's degree as one year rather than two. This change in policy is due to the fact that candidates for the Master's degree demonstrate increasing maturity and competence, also that some wish to consider the Master's course as the first part of a program leading to the doctorate. It must be clearly understood, however that the one year Master's course will be made available only to those who are musically advanced, technically secure, and broadly experienced in repertoire. Also it cannot be undertaken except as a full-time course with only limited time and energy devoted to outside work.

The following is a general outline of the one-year curriculum:

Major (private lessons and recital)	12 credits
Coaching, Pedagogy, or Ensemble	4 credits
Three courses	12 credits
Performing organization	2 credits
	30 credits

More complete information will appear in the catalogue for 1960-61 which will appear in the early spring.

THE NEW ENGLAND CONSERVATORY

A College of Music
Founded in 1867

Member of the
New England Association of Colleges and Secondary Schools.
Charter Member of the
National Association of Schools of Music.

290 Huntington Avenue
Boston 15, Massachusetts

Main Entrance
290 Huntington Ave.

290
NEW ENGLAND
CONSERVATORY
OF MUSIC

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James Aliferis
President

CALENDAR 1959–1960

First Semester

September 14–19, Monday–Saturday
Fall entrance examinations and registration
September 21, Monday ..... Academic year begins

November 11, Wednesday ..... Veterans Day; Holiday
November 26, Thursday ..... Thanksgiving recess begins
November 30, Monday ..... Classes resume

December 19, Saturday ..... Christmas vacation begins

January 4, Monday ..... Classes resume
January 15, Friday ..... First semester instruction ends
January 18, Monday ..... Mid-year examinations begin
January 29, Friday ..... Mid-year examinations end

Private lessons scheduled on November 11, 26 and 27 will be made up between January 18 and 25.

Second Semester

February 1, Monday ..... Second semester begins

April 2, Saturday ..... Spring vacation begins
April 11, Monday ..... Classes resume

May 20, Friday ..... Last day of instruction
May 23, Monday ..... Final examinations begin
May 30, Monday ..... Memorial Day; Holiday
May 31, Tuesday ..... Final examinations end

June 1, Wednesday ..... Auditions for promotion begin
June 10, Friday ..... Auditions end
June 11, Saturday ..... Alumni Day
June 12, Sunday ..... Commencement Day

June 20, Monday ..... Summer School begins
July 30, Saturday ..... Summer School ends

Private lessons scheduled on February 22 will be made up between May 23 and 29.

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Term of office expires at Annual Meeting in the calendar year indicated.
For one year: LEO LITWIN, representing the Alumni Association

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Medical Advisor

MAURICE FREMONT-SMITH, M.D.
12 Hereford Street, Boston

Physicians

JOHN C. DALTON, M.D.
330 Dartmouth Street, Boston

ARTHUR S. PIER, JR., M.D.
264 Beacon Street, Boston

FACULTY

Piano

HOWARD GODING, *Chairman*
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MALCOLM CREIGHTON
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MARIE A. GILLET
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GENIA NEMENOFF
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Organ

DONALD WILLING, *Chairman*
HOMER HUMPHREY, *Emeritus*
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Voice

FREDERICK JAGEL, *Chairman*
BERNARD BARBEAU
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JEAN ELLERSON DRABIK
ALICE GIROUARD
UTA GRAF
PERCY F. HUNT, *Emeritus*
GLADYS MILLER
DOROTHY RICHARDS
RICHARD ROSEWALL
RHODORA B. SMITH
ALICE H. STEVENS, *Emeritus*

Repertoire Coaching

FELIX WOLFES
JOHN MORIARTY

Harp

LOUISE CAME PAPPOUTSAKIS
COLLETTE RUSHFORD
BERNARD ZIGHERA

Stringed Instruments

RICHARD BURGIN, *Chairman*, Violin
VIRGINIA BACON, Violoncello
ROBERT BRINK, Violin
JOSEPH DE PASQUALE, Viola, Chamber Music
CORINNE FLAVIN, Violoncello
ALFRED KRIPS, Violin
FRANCES B. LANIER, Violin
GEORGES MOLEUX, Doublebass
AYRTON PINTO, Violin
RUTH POSSELT, Violin
BARBARA SCHEITZ, Violin
ALFRED ZIGHERA, Violoncello, Chamber Music

Woodwind Instruments

FERNAND GILLET, *Co-Chairman*, Chamber Music
GINO CIOFFI, Clarinet
DORIOT ANTHONY DWYER, Flute
RALPH L. GOMBERG, Oboe
WILLIAM GRASS, Flute
ROSARIO MAZZEO, *Co-Chairman*, Clarinet
ERNST PANENKA, Bassoon
JAMES PAPPOUTSAKIS, Flute
ROBERT STUART, Clarinet
RICHARD SUMMERS, Oboe
FELIX A. VISCUGLIA, Clarinet
SHERMAN WALT, Bassoon

Brass Instruments

ROGER VOISIN, *Chairman*, Trumpet, Chamber Music
ANDRE COME, Trumpet
CAMILLE COPPEZ, Trumpet
WILLIAM M. GIBSON, Trombone
PAUL F. KEANEY, Horn
MILLARD S. NEIGER, Trombone
RALPH POTTLE, Horn
JAMES STAGLIANO, Horn
WILLIAM TESSON, Trombone

Timpani and Percussion

EVERETT FIRTH

History and Literature of Music

F. JUDD COOKE, *Chairman*
DAVID BARNETT
MARGARET C. MASON
CARL MC KINLEY
WARREN STOREY SMITH

Composition-Theory

CARL MC KINLEY, *Chairman*
F. JUDD COOKE
MARGARET C. MASON
ROLAND NADEAU
WARREN STOREY SMITH
WILLIAM TESSON

Music Education

LETA F. WHITNEY, *Chairman*
HERBERT H. SILVERMAN

Music Therapy

ARTHUR FLAGLER FULTZ, *Chairman*

Popular Music

WILLIAM TESSON, *Chairman*, Arranging, Orchestra, Trombone
WILLIAM H. CURTIS, Doublebass
FREDERICK G. GUERRA, Saxophone
GEORGE J. GUILBAULT, Theater, Piano, Voice-coaching
RAFAEL PORRAS, Accordion
GUY H. PRINCIPATO, Guitar
ROBERT STUART, Clarinet, Saxophone

Academic Studies

JEAN M. DEMOS, *Chairman*, Literature
SAMUEL BOGOCH, Physiology
ARTHUR FLAGLER FULTZ, Psychology, Sociology
LOTTIE H. LENN, Fine Arts
JOHANNA H. OLDENBURG, German
EDWARD F. PERRY, History
T. HAYES PROCTER, Philosophy
SIMONE RIVIÈRE, French
CARLO SORESINA, Italian
WILLIAM B. VAN LENNEP, Literature
OLIVE H. WETMORE, Literature

Symphony Orchestra

JAMES DIXON, *Conductor*

Symphonic Wind Band

JAMES DIXON, *Conductor*

Chorus

LORNA COOKE DE VARON, *Conductor*

A Cappella Choir

RICHARD ROSEWALL, *Conductor*

Chamber Singers

JAMES ALIFERIS, *Conductor*

Opera

BORIS GOLDOVSKY, *Director*

Graduate Assistants in

CHORUS
HARMONY
HUMANITIES
MUSIC EDUCATION
MUSIC HISTORY
OPERA
ORCHESTRA
PIANO
RADIO AND TELEVISION
SOLFEGE
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Education at
The New England Conservatory

The New England Conservatory of Music is now in its tenth decade. Founded in 1867 by Dr. Eben Tourjée, it was incorporated in 1870 under a special act of the Massachusetts Legislature. The initiative and generosity of a longtime Trustee, Eben D. Jordan, made possible the construction in 1902 of the present building which includes the now famous Jordan Hall. A substantial addition was erected in 1928. New library and residence buildings are presently under construction and will be completed in 1960.

During the first half-century of the New England Conservatory's existence, music study was patterned in the tradition of the fine old European conservatories. The Conservatory was one of the first schools in America to offer formal training in piano, voice, organ, orchestral instruments, harmony, solfege, counterpoint, composition, and some music history. While this highly specialized training was adequate during the late nineteenth and early twentieth centuries, it became apparent about the time of World War I that such a restricted curriculum could not keep pace with trends in American higher education.

Accordingly, at that time the New England Conservatory began a gradual expansion of its course of study. As a result the Conservatory was authorized in 1925 to grant the Bachelor of Music degree, and shortly after, the Master of Music degree. Course offerings then included languages, literature, educational methods and history, as well as more extensive studies in music history and literature. In the succeeding years the New England Conservatory has constantly extended and revised its curriculum toward the achievement of an ideal balance between professional training in music and general cultural education.

Students at the New England Conservatory have unusual opportunities. The Conservatory has for many years enjoyed a close association with the Boston Symphony Orchestra and the Principals of the orchestra are members of the Faculty. In addition, the Conservatory Chorus performs major works each year with the Boston Symphony, most of which have been recorded by RCA Victor. Conservatory students also have the opportunity to continue their study with Boston Symphony teachers during the summer months by attending the Berkshire Music Center at Tanglewood. Symphony Hall and Jordan Hall appearances by the world's greatest artists and ensembles provide unexcelled opportunities for valuable learning.

The New England Conservatory is a charter member of the National Association of Schools of Music, an organization, of over two hundred members, dedicated to the achievement of the highest possible standards of musical education in this country.

In 1951 the Conservatory became the first college of music in America

and was accepted for membership in the New England Association of Colleges and Secondary Schools.

Throughout its more than ninety years the New England Conservatory has maintained the basic conviction that the conservatory tradition is the essential core of a successful program for training fine musicians. President James Aliferis recently reaffirmed this philosophy:

"Music education in twentieth century America is a balance of old practices with new patterns. In a school such as the New England Conservatory, this means the continuation of the great European traditions but projected against the cultural philosophy of a dynamic re-awakened America.

The successful blending of these two ways of music education will produce for America the finest musicians possible who also display an enlightened social conscience. The New England Conservatory is re-examining and re-dedicating its program of study as a positive effort to help meet the crisis which confronts education in our country today."

The New England Conservatory of Music

THE UNDERGRADUATE DIVISION

Bachelor of Music Degree

The Bachelor of Music degree may be earned in

Piano	Theory-Composition
Voice	Theory and Arranging
Organ	Music Education
Orchestral Instruments	Music Therapy

The curricula leading to the Bachelor of Music degree are designed to produce musicians with a high degree of skill in their major subject, a thorough training in music theory, a wide acquaintance with music literature acquired through performance and analysis, and as much education in cultural subjects as a full program of professional study will permit.

Requirements for Admission

For Freshmen

Graduation from an accredited high school or preparatory school is a prerequisite for admission to The New England Conservatory of Music. High school preparation must include at least 15 units of study with the following minimum distribution:

English— 3 units	History — 1 unit
Foreign Language — 2 units	Other academic units — 5
Mathematics or Science — 1 unit	Electives — 3 units

Occasionally a candidate may be admitted with a deficiency in high school credits on condition that the deficiency be removed by the end of the first year.

Previous musical preparation must be sufficient to ensure satisfactory achievement on the entrance examinations described in a later section.

For Transfer Students

A satisfactory study record at previous colleges attended is required of all applicants for admission to an advanced year.

Musical preparation and achievement must be appropriate to the year for which the candidate applies.

Entrance Examinations

Entrance examinations are given at the New England Conservatory on the first Saturday in May and again during the week preceding the opening of the fall term.

1. **A standard classification test**
   All applicants take this scholastic aptitude test.

2. **Achievement tests in English**

These tests are prepared by the Cooperative Test Service of the American Council on Education. Only candidates who have received transfer credit for the Freshman Humanities course are excused.

3. **Music theory**

Freshmen (and transfers with no college credits in theory) will take a test in the Fundamentals of Music.

Transfer students with previous college study in theory will take advanced standing examinations (determined individually according to official transcripts).

4. **An audition**

The audition requirements stated here are for entrance to the first year. Candidates for an advanced year should present evidence of achievement beyond these requirements.

Piano A composition by Bach
(A Prelude and Fugue or a movement from a Suite or Partita)
The first movement of a Sonata by Haydn, Mozart or Beethoven
A romantic or contemporary composition.
(At least one of these pieces must be played from memory)

Voice A selection from the early Italian anthology or from Mozart
An aria or song sung in French or Italian
A song in English

Organ A composition by Bach
One romantic work
One modern work

Orchestral Instruments

Strings The first movement of a sonata or concerto
Scales and arpeggios

Woodwinds A composition of moderate difficulty
(A sonata movement or concert piece)
Major and minor scales and a chromatic scale covering the complete range

Brass A composition of moderate difficulty
Major, minor and chromatic scales, articulated and slurred

Harp A concert piece
Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves

Timpani and Percussion Demonstration of snare drum rudiments
A basic technical knowledge of the mallet instruments
Elementary exercises for timpani

Composition-Theory	Demonstration of moderate proficiency in an instrument or voice Indication of strong interest and talent in composition
Popular Arranging and Theory	Demonstration of moderate proficiency in an instrument or voice Indication of strong interest and talent in popular arranging
Music Education	Demonstration of moderate proficiency in an instrument or voice
Music Therapy	Demonstration of moderate proficiency in an instrument or voice

The Student Lounge

CURRICULA

Leading to the Bachelor of Music Degree

Piano

FRESHMAN YEAR

	Credits
PIANO One hour per week of private instruction	8
THEORY 1 First year sight-singing and dictation	8
THEORY 2 First year harmony	2
HUMANITIES 2 Studies in the development of Western thought	6
FRENCH 1 or GERMAN 1	6
CHOIR (3 credits), ORCHESTRA (6) or BAND (4)	

SOPHOMORE YEAR

PIANO	8
THEORY 3 Second year sight-singing and dictation	6
THEORY 4 Second year harmony	4
MUSIC LITERATURE 10 Gothic, Renaissance and Baroque music	4
FRENCH 2 or GERMAN 2	6
PIANO 14 Sight-playing	4
CHOIR (3 credits), ORCHESTRA (6) or BAND (4)	

JUNIOR YEAR

PIANO	12
THEORY 11a Third year sight-singing and dictation	4
THEORY 12 Third year harmony	4
THEORY 15 Form and analysis	4
MUSIC LITERATURE 11 Classic and Romantic music	4
PIANO 15 Piano literature	2
PIANO 16 Piano methods	2
CHORUS (4 credits), ORCHESTRA (6) or BAND (4)	

SENIOR YEAR

PIANO	12
THEORY 7 Survey of contrapuntal practices and forms	4
MUSIC LITERATURE 12 Contemporary music	4
HUMANITIES 3 Fine arts	6
HUMANITIES 12 The drama in Western culture	6
ENSEMBLE 3 Music for two pianos	4
CHORUS (4 credits), ORCHESTRA (6) or BAND (4)	

Voice

FRESHMAN YEAR

	Credits
VOICE One hour per week of private instruction	8
THEORY 1 First year sight-singing and dictation	8
THEORY 2 First year harmony	2
HUMANITIES 2 The development of Western thought	6
ITALIAN	6
PIANO CLASS	3
CHOIR	3

SOPHOMORE YEAR

VOICE	8
THEORY 3 Second year sight-singing and dictation	6
THEORY 4 Second year harmony	4
MUSIC LITERATURE 10 Gothic, Renaissance and Baroque music	4
FRENCH	6
ITALIAN DICTION	2
PIANO CLASS	3
CHOIR	3

JUNIOR YEAR

VOICE	12
THEORY 11a Third year sight-singing and dictation	4
THEORY 12 Third year harmony	4
MUSIC LITERATURE 11 Classic and Romantic music	4
GERMAN	6
FRENCH DICTION	2
OPERA 1 Preparatory opera class	2
VOICE 11 Repertoire coaching — art song	4
CHORUS	4

SENIOR YEAR

VOICE	12
THEORY 7 Survey of contrapuntal practices and forms	4
THEORY 15 Form and analysis	4
MUSIC LITERATURE 12 Contemporary music	4
GERMAN DICTION	2
ENGLISH DICTION	2
OPERA 2 Opera class	4
VOICE 12 Repertoire coaching — oratorio	4
CHORUS	4

Organ

FRESHMAN YEAR

	Credits
ORGAN One hour per week of private instruction	8
THEORY 1 First year sight-singing and dictation	8
THEORY 2 First year harmony	2
HUMANITIES 2 The development of Western thought	6
FRENCH 1 or GERMAN 1	6
CHOIR	3

SOPHOMORE YEAR

ORGAN	8
THEORY 3 Second year sight-singing and dictation	6
THEORY 4 Second year harmony	4
MUSIC LITERATURE 10 Gothic, Renaissance and Baroque music	4
MUSIC LITERATURE 13 History of organ and liturgical music	4
FRENCH 2 or GERMAN 2	6
VOICE CLASS	3
CHOIR	3

JUNIOR YEAR

ORGAN	12
THEORY 11a Third year sight-singing and dictation	4
THEORY 12 Third year harmony	4
THEORY 15 Form and analysis	4
MUSIC LITERATURE 11 Classic and Romantic music	4
HUMANITIES 3 Fine arts	6
CHORUS	4

SENIOR YEAR

ORGAN	12
THEORY 7 Survey of contrapuntal practices and forms	4
THEORY 16 Organ improvisation	4
MUSIC LITERATURE 12 Contemporary music	4
HUMANITIES 12 The drama in Western culture	6
ENGLISH DICTION	2
CHORUS	4

Orchestral Instruments

FRESHMAN YEAR

	Credits
MAJOR INSTRUMENT One hour per week of private instruction	8
THEORY 1 First year sight-singing and dictation	8
THEORY 2 First year harmony	2
HUMANITIES 2 The development of Western thought	6
FRENCH 1 or GERMAN 1	6
ENSEMBLE or STRING QUARTET	4
PIANO CLASS	3
ORCHESTRA (6 credits) or BAND (4)	

SOPHOMORE YEAR

MAJOR INSTRUMENT	8
THEORY 3 Second year sight-singing and dictation	6
THEORY 4 Second year harmony	4
MUSIC LITERATURE 10 Gothic, Renaissance and Baroque music	4
FRENCH 2 or GERMAN 2	6
ENSEMBLE or STRING QUARTET	4
PIANO CLASS	3
ORCHESTRA (6 credits) or BAND (4)	

JUNIOR YEAR

MAJOR INSTRUMENT	12
THEORY 11b Third year sight-singing and dictation	4
THEORY 12 Third year harmony	4
THEORY 15 Form and analysis	4
MUSIC LITERATURE 11 Classic and Romantic music	4
ENSEMBLE or STRING QUARTET	4
ORCHESTRA (6 credits) or BAND (4)	

SENIOR YEAR

MAJOR INSTRUMENT	12
THEORY 7 Survey of contrapuntal practices and forms	4
THEORY 14 Instrumentation and orchestration	4
MUSIC LITERATURE 12 Contemporary music	4
HUMANITIES 3 Fine arts	6
HUMANITIES 12 The drama in Western culture	6
ENSEMBLE or STRING QUARTET	4
ORCHESTRA (6 credits) or BAND (4)	

Composition-Theory

FRESHMAN YEAR

	Credits
APPLIED MAJOR One hour per week of private instruction	8
PIANO CLASS *	3
THEORY 1 First year sight-singing and dictation	8
THEORY 2 First year harmony	2
HUMANITIES 2 The development of Western thought	6
FRENCH 1 or GERMAN 1	6
CHOIR (3 credits), ORCHESTRA (6) or BAND (4)	

SOPHOMORE YEAR

APPLIED MAJOR	8
PIANO CLASS	3
COMPOSITION	4
THEORY 3 Second year sight-singing and dictation	6
THEORY 4 Second year harmony	4
MUSIC LITERATURE 10 Gothic, Renaissance and Baroque music	4
FRENCH 2 or GERMAN 2	6
CHOIR (3 credits), ORCHESTRA (6) or BAND (4)	

JUNIOR YEAR

APPLIED MAJOR	8
STRING INSTRUMENT One half-hour per week of private instruction	2
COMPOSITION	4
THEORY 10 Instrumental counterpoint	6
THEORY 11a Third year sight-singing and dictation	4
THEORY 12 Third year harmony	4
THEORY 15 Form and analysis	4
MUSIC LITERATURE 11 Classic and Romantic music	4
CHORUS (4 credits), ORCHESTRA (6) or BAND (4)	

SENIOR YEAR

APPLIED MAJOR	8
STRING INSTRUMENT	2
COMPOSITION	4
THEORY 13 Vocal counterpoint	6
THEORY 14 Instrumentation and orchestration	4
MUSIC LITERATURE 12 Contemporary music	4
HUMANITIES 12 The drama in Western culture	6
CHORUS (4 credits), ORCHESTRA (6) or BAND (4)	

** If the applied major is piano the student will have a string instrument minor. All others will have both piano and a string instrument minor.*

Popular Arranging and Theory

FRESHMAN YEAR

	Credits
APPLIED MAJOR One hour per week of private instruction	8
PIANO CLASS *	3
THEORY 1 First year sight-singing and dictation	8
THEORY 2 First year harmony	2
HUMANITIES 2 The development of Western thought	6
FRENCH 1 or GERMAN 1	6
CHOIR (3 credits), ORCHESTRA (6), BAND (4) or POPULAR ORCHESTRA (4)	

SOPHOMORE YEAR

APPLIED MAJOR	8
PIANO CLASS	3
ARRANGING	4
THEORY 3 Second year sight-singing and dictation	6
THEORY 4 Second year harmony	4
MUSIC LITERATURE 10 Gothic, Renaissance and Baroque music	4
FRENCH 2 or GERMAN 2	6
CHOIR (3 credits), ORCHESTRA (6), Band (4) or POPULAR ORCHESTRA (4)	

JUNIOR YEAR

APPLIED MAJOR	8
STRING INSTRUMENT One half-hour per week of private instruction	2
ARRANGING	4
THEORY 10 Instrumental counterpoint	6
THEORY 11a Third year sight-singing and dictation	4
THEORY 12 Third year harmony	4
THEORY 15 Form and analysis	4
MUSIC LITERATURE 11 Classic and Romantic music	4
POPULAR MUSIC 3 Jazz Workshop	4
CHORUS (4 credits), ORCHESTRA (6), BAND (4) or POPULAR ORCHESTRA (4)	

SENIOR YEAR

APPLIED MAJOR	8
STRING INSTRUMENT	2
ARRANGING	4

* *If the applied major is piano the student will have a string instrument minor. All others will have both piano and a string instrument minor.*

	Credits
THEORY 13 Vocal counterpoint	6
THEORY 14 Instrumentation and orchestration	4
POPULAR MUSIC 3 Jazz workshop	4
MUSIC LITERATURE 12 Contemporary music	4
HUMANITIES 12 The drama in Western culture	6
CHORUS (4 credits), ORCHESTRA (6), BAND (4) or POPULAR ORCHESTRA (4)	

From the Orchestra

Music Education

FRESHMAN YEAR

	Credits
APPLIED MUSIC One half-hour per week of private instruction	4
THEORY 1 First year sight-singing and dictation	8
THEORY 2 First year harmony	2
HUMANITIES 2 The development of Western thought	6
HUMANITIES 4 European history	3
HUMANITIES 5 American history	3
PIANO CLASS and/or VOICE CLASS	3
MUSIC EDUCATION 1 String class	4
INSTRUMENTAL LABORATORY Materials and conducting	2
CHOIR (3 credits), ORCHESTRA (6) or BAND (4)	

SOPHOMORE YEAR

APPLIED MUSIC	4
THEORY 3 Second year sight-singing and dictation	6
THEORY 4 Second year harmony	4
MUSIC LITERATURE 2 Survey of music history	4
GENERAL SCIENCE	3
PHYSIOLOGY	3
PSYCHOLOGY 13 Educational psychology	6
PIANO CLASS and/or VOICE CLASS	3
HETEROGENEOUS INSTRUMENTAL CLASS	4
INSTRUMENTAL LABORATORY Materials and conducting	2
CHOIR (3 credits), ORCHESTRA (6) or BAND (4)	

JUNIOR YEAR

APPLIED MUSIC	4
THEORY 15 Form and analysis	4
MUSIC EDUCATION 11 Music in elementary education	4
MUSIC EDUCATION 12 Music in secondary education	4
HUMANITIES 3 Fine arts	6
HETEROGENEOUS INSTRUMENTAL CLASS	4
INSTRUMENTAL LABORATORY Materials and conducting	2
PIANO CLASS and/or VOICE CLASS	3
CHORAL LABORATORY Materials and conducting	2
CHORUS (4 credits), ORCHESTRA (6) or BAND (4)	

SENIOR YEAR

APPLIED MUSIC	4
THEORY 6 Instrumentation and arranging	4
MUSIC EDUCATION 13 Instrumental school music	2
MUSIC EDUCATION 14 Philosophy of education	6

	Credits
MUSIC EDUCATION 15 Practice teaching	6
HUMANITIES 12 The drama in Western culture	6
PIANO CLASS and/or VOICE CLASS	3
CHORAL LABORATORY Materials and conducting	2
OPERA, OPERETTA PRODUCTION	2
CHORUS (4 credits), ORCHESTRA (6) or BAND (4)	

A Woodwind Ensemble

Music Therapy

FRESHMAN YEAR

	Credits
APPLIED MUSIC One half-hour per week of private instruction	4
THEORY 1 First year sight-singing and dictation	8
THEORY 2 First year harmony	2
HUMANITIES 2 The development of Western thought	6
HUMANITIES 4 European history	3
HUMANITIES 5 American history	3
PSYCHOLOGY 3 General psychology	3
PSYCHOLOGY 1 Personal and social adjustment	3
PIANO CLASS and/or VOICE CLASS	3
MUSIC EDUCATION 1 String class	4
INSTRUMENTAL LABORATORY Materials and conducting	2
CHOIR (3 credits), ORCHESTRA (6) or BAND (4)	

SOPHOMORE YEAR

APPLIED MUSIC	4
THEORY 3 Second year sight-singing and dictation	6
THEORY 4 Second year harmony	4
MUSIC LITERATURE 2 Survey of music history	4
MUSIC THERAPY 13 Hospital orientation	2
PSYCHOLOGY 2 Perception and the biosocial personality	3
PSYCHOLOGY 5 Psychology of musical behaviour	3
PHYSIOLOGY	3
PIANO CLASS and/or VOICE CLASS	3
HETEROGENEOUS INSTRUMENTAL CLASS	4
INSTRUMENTAL LABORATORY Materials and conducting	2
CHOIR (3 credits), ORCHESTRA (6) or BAND (4)	

JUNIOR YEAR

APPLIED MUSIC	4
THEORY 15 Form and analysis	4
MUSIC EDUCATION 11 Music in elementary education	4
SOCIOLOGY 1 Introduction to sociology	3
SOCIOLOGY 2 Social science and group dynamics	3
MUSIC THERAPY 11 Basic factors in music therapy	6
HOSPITAL PRE-CLINICAL OBSERVATION	0
HETEROGENEOUS INSTRUMENTAL CLASS	4
INSTRUMENTAL LABORATORY Materials and conducting	2
CHORAL LABORATORY Materials and conducting	2
CHORUS (4 credits), ORCHESTRA (6) or BAND (4)	

SENIOR YEAR

	Credits
APPLIED MUSIC	4
HUMANITIES 12 The drama in Western culture	6
PSYCHOLOGY 12 Abnormal psychology	6
SOCIOLOGY 11 Social problems	2
MUSIC THERAPY 12 Seminar in methods and materials of music therapy	6
MUSIC THERAPY 14 Supervised pre-clinical training	6
CHORAL LABORATORY Materials and conducting	2
OPERA, OPERETTA PRODUCTION	2
PHYSICAL EDUCATION	2

CHORUS (4 credits), ORCHESTRA (6) or BAND (4)

See page 33 for Residence Internship requirement.

Rehearsing the Telecast of Verdi's Falstaff

Popular Music Certificate

The Popular Music Certificate may be earned in

Piano	Saxophone
Voice	Bass
Trumpet	Accordion
Trombone	Guitar
Clarinet	Arranging

The curricula leading to the Popular Music Certificate are designed to prepare students by direct, systematic methods to meet the increasingly competitive demands of the profession of popular music. Practical experience (including public performance) in appropriate vocal or instrumental groups is an important part of the training given.

Requirements for Admission

The requirements for admission are the same as those for candidates for the Bachelor of Music degree. (See page 14)

Entrance Examinations

All applicants will take the first three entrance examinations described on pages 14 and 15.
In addition to the three written tests, each applicant will have an audition in his major field as specified below:

Piano	Moderate keyboard proficiency as demonstrated by performance of Bach Two Part Inventions, Mozart Sonatinas or similar material
	Ability to sight-read "sheet" music
	Demonstration of a knowledge of chord symbols
	Scales and arpeggios
Voice	Two songs of applicant's choice
	Evidence of understanding popular song styles
Orchestral Instruments	
	One slow, lyric piece
	One fast rhythmic piece
	Scales and arpeggios
	Sight-read standard dance orchestration
Arranging	Moderate proficiency in an instrument
	Present original arrangements

CURRICULA

Leading to the Popular Music Certificate

Instrumental and Piano

FIRST YEAR

	Credits
MAJOR One hour per week of private instruction	8
INSTRUMENTAL MINOR One half-hour per week of private instruction	2
THEORY 1 First year sight-singing and dictation	8
HUMANITIES 2 Studies in the development of Western thought	6
POPULAR MUSIC 1 Elementary theory	4
POPULAR MUSIC 3 Jazz workshop	4
POPULAR ORCHESTRA or BAND	4

JUNIOR YEAR

MAJOR	8
INSTRUMENTAL MINOR	2
THEORY 3 Second year sight-singing and dictation	6
MUSIC LITERATURE 2 Survey of music history	4
POPULAR MUSIC 3 Jazz workshop	4
POPULAR MUSIC 9 Advanced theory	4
THEATER 3 The theater orchestra	2
POPULAR ORCHESTRA or BAND	4

SENIOR YEAR

MAJOR	8
INSTRUMENTAL MINOR	2
THEORY 11a or 11b Third year sight-singing and dictation	4
POPULAR MUSIC 2 Elementary arranging	4
POPULAR MUSIC 3 Jazz workshop	4
POPULAR MUSIC 6 Repertory	4
THEATER 3 The theater orchestra	2
POPULAR ORCHESTRA or BAND	4

Voice

FIRST YEAR

	Credits
VOICE One half-hour per week of private instruction	4
POPULAR VOCAL COACHING One half-hour per week of private instruction	4
PIANO CLASS	3
THEORY 1 First year sight-singing and dictation	8
HUMANITIES 2 Studies in the development of Western thought	6
POPULAR MUSIC 1 Elementary theory	4
POPULAR MUSIC 7 Vocalists' workshop	4
THEATER 1 Production techniques	2
CHOIR	3

JUNIOR YEAR

VOICE	4
POPULAR VOCAL COACHING	4
PIANO CLASS	3
THEORY 3 Second year sight-singing and dictation	6
MUSIC LITERATURE 2 Survey of music history	4
POPULAR MUSIC 7 Vocalists' workshop	4
POPULAR MUSIC 9 Advanced theory	4
THEATER 1 Production techniques	2
CHOIR (3 credits) or CHORUS (4)	

SENIOR YEAR

VOICE	4
POPULAR VOCAL COACHING	4
THEORY 11a Third year sight-singing and dictation	4
POPULAR MUSIC 2 Elementary arranging	4
POPULAR MUSIC 6 Repertory	4
POPULAR MUSIC 7 Vocalists' workshop	4
THEATER 2 Performance techniques	2
CHOIR (3 credits) or CHORUS (4)	

Arranging

FIRST YEAR

	Credits
POPULAR ARRANGING One hour per week of private instruction	8
INSTRUMENTAL MINOR One half-hour per week of private instruction	2
THEORY 1 First year sight-singing and dictation	8
THEORY 2 First year harmony	2
HUMANITIES 2 Studies in the development of Western thought	6
POPULAR MUSIC 1 Elementary theory	4
POPULAR MUSIC 3 Jazz workshop	4
CHOIR (3 credits) or POPULAR ORCHESTRA (4)	

JUNIOR YEAR

POPULAR ARRANGING	8
INSTRUMENTAL MINOR	2
THEORY 3 Second year sight-singing and dictation	6
THEORY 4 Second year harmony	4
MUSIC LITERATURE 2 Survey of music history	4
POPULAR MUSIC 3 Jazz workshop	4
POPULAR MUSIC 9 Advanced theory	4
CHOIR (3 credits), CHORUS (4), POPULAR ORCHESTRA (4) or BAND (4)	

SENIOR YEAR

POPULAR ARRANGING	8
INSTRUMENTAL MINOR	2
THEORY 11a Third year sight-singing and dictation	4
THEORY 12 Third year harmony	4
POPULAR MUSIC 3 Jazz workshop	4
POPULAR MUSIC 6 Repertory	4
THEATER 1 Production techniques	2
CHOIR (3 credits), CHORUS (4), POPULAR ORCHESTRA (4) or BAND (4)	

Requirements for Promotion

At the end of each school year every student is required to appear before a Faculty Panel authorized by the Faculty Council. He must there demonstrate that he has made satisfactory progress in his major study. He will be judged on technical proficiency and repertoire. Satisfactory performance at this audition and successful completion of the year's course work are the bases for promotion to the next year.

Requirements for Graduation

Three-fourths of all grades must be C or higher. Any student's failure to meet this requirement will disqualify him for graduation.

Transfer students must earn at least the final 30 credits in residence at the New England Conservatory.

In addition to the above general requirements, each student must meet the specific requirements for his major field as stated below:

Piano, Voice, Organ

1. The study of a comprehensive repertoire of solo works
2. A creditable public recital (during the second semester of the senior year)
3. Performance of a work with orchestra when required by the Faculty Council

Orchestral Instruments

1. The study of a comprehensive repertoire
2. Frequent performances of ensemble music
3. A satisfactory final audition before the Faculty Council

Note: To graduate as a soloist the candidate must perform for the Faculty Council at the end of the second year the following:

A concerto movement
A complete sonata or a concert piece

Both works must be played from memory. Those approved to graduate as soloists will present a solo recital during the second semester of the senior year.

Composition-Theory

A final departmental audition in an applied music major; all candidates must show proficiency in piano; original compositions, the manuscripts to be submitted to the President on or before May first, as follows:

1. A motet in four or more parts with Latin text
2. A madrigal in four or more parts with English text
3. A solo song for voice and piano
4. A two-part and a three-part invention
5. A four-voiced fugue for piano, organ or string quartet

6. A composition of three or four movements for piano or a miscellaneous combination of instruments, displaying the various basic types of formal design, (sonata-allegro, slow instrumental song type movement, minuet or scherzo, rondo)

Popular Arranging-Theory

A final departmental audition in an applied music major; all candidates must show proficiency in piano; original compositions, the manuscripts to be submitted to the President on or before May first, as follows:

1. A motet in four or more parts with Latin text
2. A madrigal in four or more parts with English text
3. A solo song for voice and piano
4. A two-part and a three-part invention
5. A four-voiced fugue for piano, organ or string quartet
6. An arrangement for dance-band designed as a vocal accompaniment
7. An arrangement for large-sized microphone orchestra, perhaps featuring a solo instrument
8. A symphonic arrangement based on a popular theme

Music Education

1. A final departmental audition which demonstrates:
   a. A high level of performance in the applied major
   b. Competence in piano necessary for classroom teaching
   c. Ability to sing accurately and with taste
   d. Competence in one orchestral instrument

Music Therapy

1. A final departmental audition which demonstrates:
   a. Ability to play piano accompaniments, to transpose at sight, to improvise accompaniments for group singing.
   b. Ability to sing acceptably for demonstration purposes
   c. Moderate performing ability on an orchestral instrument
2. The candidate must also complete a minimum of 1000 hours of supervised clinical training and hospital affiliation in addition to the pre-clinical orientation, observation and training in the academic program. This requirement will be fulfilled by the *Residence Internship in Music Therapy* subsequent to the academic program and served consecutively. This work demands a minimum of twenty-five weeks, forty hours per week, under qualified supervision.

Piano (Popular Certificate)

1. Thorough knowledge of popular song repertoire
2. Ability to perform difficult arrangements
3. Ability to sight-read and accompany singers fluently
4. At least one public performance with the Popular Orchestra

Voice (Popular Certificate)

1. Ability to perform an extensive repertoire in acceptable style
2. Above average sight-reading skill
3. At least one public performance

Orchestral Instruments (Popular Certificate)

1. Extensive knowledge of popular song repertoire
2. A high level of skill in sight-reading
3. Advanced technical proficiency

Arranging (Popular Certificate)

1. Acceptable speed in writing
2. Moderate ability to write original music for underscoring
3. Thorough knowledge of instrumentation and orchestration
4. Public performance of at least six scores

Application for Admission to the Undergraduate Division

Application for admission should be submitted to the Dean. Information requested on the application form must be given in detail. Candidates wishing to take the entrance examinations in May must apply by April 10, all others by August 15. Those who intend to request financial aid should so state when requesting application forms.

The official transcript of high school record is to be entered on the application by an appropriate official of the school attended. Students who have attended other colleges must have official transcripts from all such colleges forwarded to the Dean.

An orientation program, designed to acquaint new students with the activities and facilities of the New England Conservatory, and registration are scheduled during the latter part of the week preceding the opening of the college. Accepted candidates will receive schedules of required meetings during that period.

THE GRADUATE DIVISION

Master of Music Degree

The Master of Music degree is offered in:

Applied Music or Applied Music Pedagogy

Piano	Violin
Organ	Viola
Voice	Violoncello
	Flute

Applied Music (Orchestral Instruments)

Bassoon	Horn
Clarinet	Oboe
Doublebass	Percussion
Harp	Trombone
	Trumpet

Church Music
Composition
Conducting
Music Education
Opera
Research
Theory

Requirements for Admission

1. All candidates must hold a Bachelor's degree or its equivalent. Those who hold the Bachelor of Music degree from an accredited college will usually proceed without deficiencies. Holders of the Bachelor of Arts degree are also eligible if they can qualify in their major, but will frequently require a pre-Master's year of study to make up deficiencies in related musical subjects. Musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and promise of further development are required.
2. Although tentative admission is granted on the basis of documents, final decision on admission depends on satisfactory achievement at an audition or interview (described under Entrance Examinations). On request, arrangements may be made to have the audition or interview with a Conservatory representative outside of Boston. A tape recording is also acceptable in lieu of an audition, but all students will be heard by the Faculty Council on their arrival at the Conservatory.

Entrance Examinations

1. All candidates except those who hold the Bachelor of Music degree of the New England Conservatory will be required to take advanced standing

examinations in piano, sight-singing, theory and foreign language. The exact requirements for these examinations vary according to major; a detailed statement may be obtained from the Dean of Graduate Students.

2. An audition or interview in the major as stated below:

Applied Music, Applied Music Pedagogy, Church Music

An audition before the Faculty Council at which the applicant must demonstrate advanced achievement in technique and repertoire.

Composition and Theory

A panel examination which will include piano and theory. The candidate must submit compositions (in ink) at least two weeks before the time set for the examination. Following the examination the department chairman will make recommendation to the Faculty Council.

Conducting

A panel examination at which the candidate must demonstrate command of a major instrument and score-reading ability. Functional piano is required of those whose major instrument is other than piano. The panel will make recommendation to the Faculty Council.

Music Education

A panel examination in piano, conducting, and voice or other instrument. The panel will make recommendation to the Faculty Council.

Opera Coaching and Conducting, Stage Direction, Research

The director of the opera department will examine candidates in piano, languages, conducting, and general aptitude. Admission is by the Faculty Council on his recommendation.

Research

The chairman of the department in which research will be conducted will determine by interview the candidate's qualifications to enter a program of research. Admission is by Faculty Council on his recommendation.

Promotion

Candidates in Applied Music, Applied Music Pedagogy, and Church Music are promoted to the second year following a successful audition before the Faculty Council at the end of two semesters of study. Promotions in Composition, Conducting, Music Education, Opera Direction, Research, and Theory are made by the Faculty Council on the basis of progress reports from departmental chairmen.

Requirements for the degree

General requirements

The degree Master of Music represents two years of advanced study for

which the Conservatory grants thirty-two credits. One-half are in the major subject and usually represent private study. The remaining sixteen credits are given for four courses pursued in class. Exceptions in Music Education are stated below.

All study, private or in class, must be of graduate calibre and must be completed with a grade of *B* or better. Courses numbered 21 or over are limited to graduate students and automatically give graduate credit. Courses numbered 11 to 20 may be approved for graduate credit provided they have not been included in the candidate's Bachelor course. At least three of the four courses offered for the degree must be in music.

All candidates for the Master's degree are required to participate in one of the performing organizations throughout their resident study.

Special Requirements

Special requirements for the various majors are stated in the section on curricula. When a recital is required, a typewritten copy of the program, signed by the major teacher, is to be submitted for the President's approval one month before the recital date.

CURRICULA

Leading to the Master of Music Degree

Applied Music

Piano, Organ, Voice, Violin, Viola, Violoncello, Flute

Private study (one hour per week for two years) — *16 credits*
Four courses — *16 credits*
Performance requirement: a solo recital in the final semester of study and the performance of a work with orchestra.

Applied Music Pedagogy

Piano, Organ, Voice, Violin, Viola, Violoncello, Flute

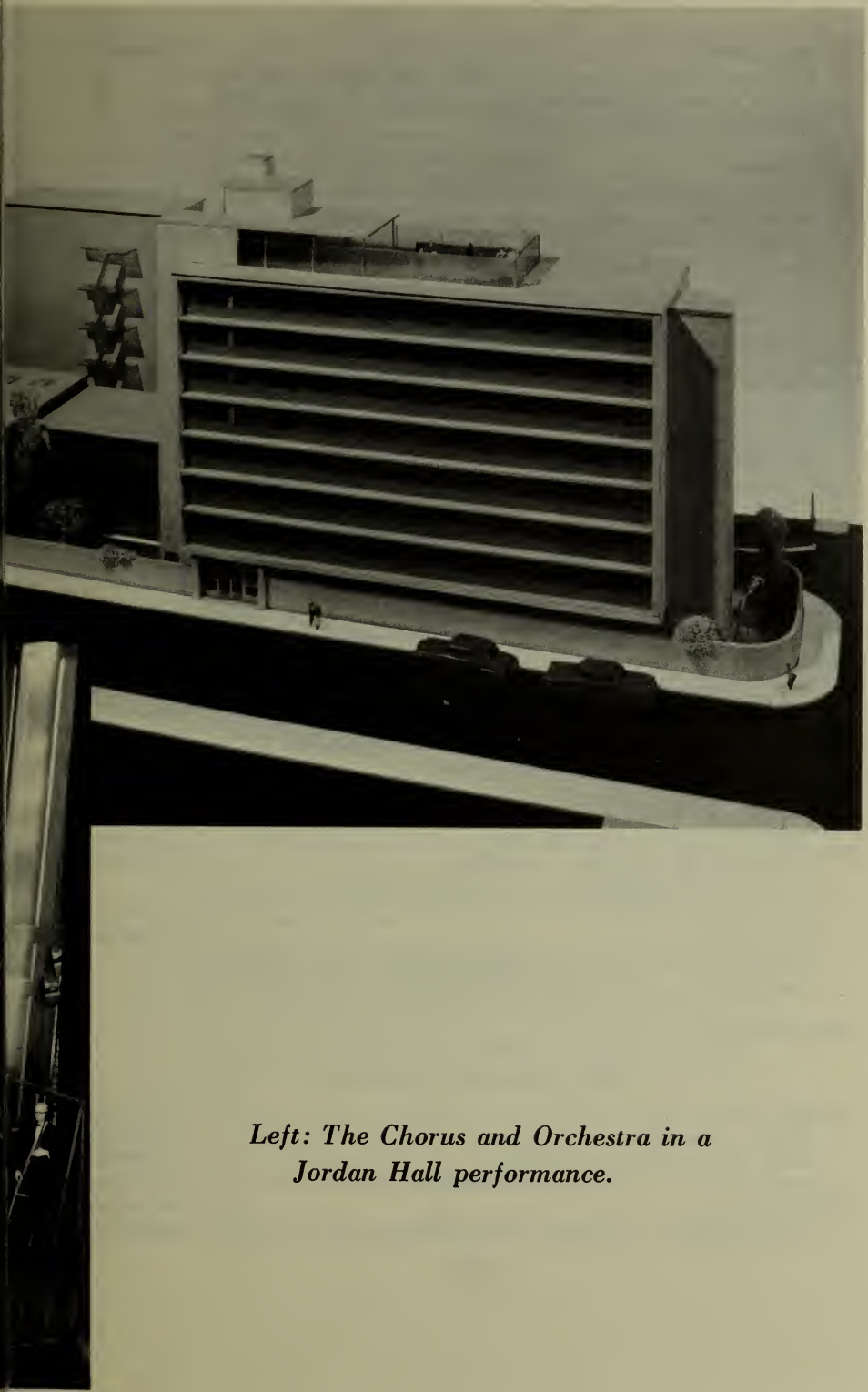
Private study (one hour per week for two years) — *16 credits*
Four courses — *16 credits*
Performance requirement: a solo recital in the final semester of study.

(Note: Although a candidate may indicate his interest in Pedagogy at the beginning of his graduate study, the decision to admit him to this course will be made by the Faculty Council at the end of his first year. The musical requirements are the same as for the degree in Applied Music, and in addition the candidate must give evidence of special interest in and fitness for the teaching profession. During the second year there will be opportunity for observation and practice teaching.)

Applied Music (Orchestral Instruments)

Private study (one hour per week for two years) — *16 credits*

Right: The new library (left) and residence buildings which will be completed by the summer of 1960.



Left: The Chorus and Orchestra in a Jordan Hall performance.

Four courses — *16 credits*

Performance requirement: the candidate will organize and take part in a recital of chamber music, including one work which demonstrates advanced solo ability.

Church Music

Private study of organ (one hour per week for two years) — *16 credits*

Private study of the music of the Jewish, Protestant, or Roman Catholic service — *4 credits*

Conducting 21. *Choral Conducting* — *4 credits*

Two courses — *8 credits*

Performance requirement: the candidate will organize and present a program of liturgical or other religious music.

Composition

Private study of composition (one hour per week for two years) — *16 credits*

Four courses — *16 credits*

Original work required:

Motets for four or more voices, in 16th century and contemporary styles.

Madrigals for four or more voices, in 16th century and contemporary styles.

A song for solo voice and piano.

A work for string trio or string quartet.

A work for orchestra or chamber orchestra.

The candidate will present these manuscripts (in ink) not later than May 1 for the degree to be conferred the following June.

Special examination: a comprehensive examination, written or oral, or both, covering a wide range of musicianship, will be given during the final semester of study.

Conducting

Conducting 21. *Choral Conducting* — *4 credits*

Conducting 22. *Orchestral Conducting* — *4 credits*

Private study of either choral or orchestral conducting (one hour per week second year) — *8 credits*

Four courses — *16 credits*

Performance requirement: under the supervision of the appropriate conductor, the candidate will conduct a concert in whole or in part.

Music Education

PROGRAM A

(With concentration in Research)

Music Education 23. *Elements of Research* — *3 credits*

Project. (Thesis) — *9 credits*

Music Education 21. *Supervision* — *3 credits*

Music Education 22. *Instrumental Problems* — *3 credits*

Two courses — *8 credits*

Applied Music (one half hour per week for one year) — *4 credits*

PROGRAM B

(With concentration in Supervision)

Music Education 23. *Elements of Research*	*3 credits*
Music Education 21. *Supervision*	*6 credits*
Music Education 22. *Instrumental Problems*	*6 credits*
Music Education 26. *Tests and Measurements*	*3 credits*
Two courses	*8 credits*
Applied Music (one half hour per week for one year)	*4 credits*

PROGRAM C

(With concentration in Applied Music. Admission by Faculty Council Audition)

Private study of applied music (one hour per week for two years)	*16 credits*
Music Education 21. *Supervision*	*3 credits*
Music Education 22. *Instrumental Problems*	*3 credits*
Two courses	*8 credits*

Performance requirement: a solo recital in the final semester of study.

PROGRAM D

(With concentration in Music Therapy)

Music Therapy 11. *Basic Factors in Music Therapy*	*6 credits*
Music Therapy 12. *Seminar in Methods and Materials*	*6 credits*
Music Therapy 13. *Hospital Orientation*	*2 credits*
Music Therapy 14. *Supervised Pre-Clinical Training*	*6 credits*
Three courses	*12 credits*

Internship: a candidate must present 1000 hours of actual practice under supervision in hospital residence subsequent to his academic program and served consecutively.

Opera

Opera 21. *Coaching and Conducting*	*8 credits*
Opera 22. *Stage Direction*	*4 credits*
Private study in preparation of performance (A or B) or project (C)	*4 credits*

A. Performance requirement: the candidate will provide the musical direction and will conduct a public performance of an opera or operatic scenes.

B. Performance requirement: the candidate will stage an opera or operatic scenes for public presentation.

C. Project requirement: the candidate will make a revision of a work which has musical merit, but has not proved stage-worthy. This will include a singable translation, and a portion of the work will be presented as a final audition before the Faculty Council.

Four courses	*16 credits*

Research

Conference (one hour every other week for two years)	*16 credits*
Four courses	*16 credits*

Thesis requirement: the candidate must present an acceptable

thesis on an approved subject. The completed manuscript must be presented to the Dean of Graduate Students by April 1, and the thesis in final form, typed and bound according to specifications, must be submitted to the Faculty Council not later than May 1 if the degree is to be conferred in June. The thesis will be the subject of an oral examination by the Faculty Council.

Theory

Private study of traditional styles (one hour every other week for two years)	*10 credits*
Theory 22. *Pedagogy of Music Theory*	*6 credits*
Applied Music or Ensemble	*8 credits*
Two courses	*8 credits*

Special examination: a comprehensive examination, written or oral, or both, covering a wide range of musicianship, will be given during the final semester of study.

Project requirement: A paper incorporating substantial research and analysis of a theoretical problem.

Artist's Diploma

The Artist's Diploma is offered in:

Piano	Violin
Organ	Violoncello
Voice	Flute
Conducting	Chamber Music

This course, leading to the Conservatory's highest award, is open only to advanced students who already indicate possession of artistic and personal qualifications for success as performers.

Requirements for Admission

Candidates must have the Bachelor of Music degree or its equivalent, and must give evidence of a substantial and varied repertoire as well as considerable public experience. They will demonstrate their musical achievement before the Faculty Council.

Requirements for the Artist's Diploma

No curriculum is specified for the Artist's Diploma except the intensive study of the chosen instrument for a period of two years. It is assumed, however, that candidates will profit by related studies which will be designated by the Faculty Council.

Each candidate must present a complete public recital at the Conservatory during each year of study and is expected to participate in other Conserva-

tory performances as approved by the major teacher and the administration. The final recital will be considered the final audition and the diploma will be authorized by the Faculty Council on the basis of that recital.

Application for Admission to the Graduate Division

Application for admission should be submitted to the Dean of Graduate Students, together with an official transcript of the undergraduate record and other supporting documents, not later than August 15. Candidates who intend to request financial aid should so state when requesting application forms.

Graduate Teaching Fellowships and Assistantships

Teaching fellowships and assistantships are available to graduate students in the following fields: Chorus, Harmony, Humanities, Music Education, Music History, Opera, Orchestra, Piano, Radio and Television, Solfege and Wind Ensemble. Candidates who intend to request this aid should so state when submitting application forms and supporting documents.

The Cafeteria

DESCRIPTION OF COURSES

Courses numbered 1–9 are designed primarily for undergraduates; 10–20 for undergraduates and graduates; over 20 primarily for graduates.

Each credit (except those given for laboratory and performing organizations) represents one hour per week of class work for one semester.

PIANO

Piano Class. A class devoted to the exploration of tonal-rhythmic forces at the key-board, as well as solo and ensemble literature. Application is made to sight-reading, transposition, harmonization, and improvisation. This course is designed primarily for students who are studying piano as a supplementary instrument. *3 credits*

Piano 14. *Sight-playing.* A course designed to teach a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. Students are taken through a considerable repertoire of music for piano alone and for two pianos, and are given numerous guides to the technique of sight-playing. *4 credits*

Piano 15. *Piano Literature.* A survey of piano literature, primarily for undergraduates. Problems of interpretation are discussed as they are related to a wide variety of styles, and many illustrations are given at the piano. *2 credits*

Piano 16. *Piano Methods.* The organization of piano instruction: principles, steps and materials. The course is designed to provide the student with a sound basis for the formulation of teaching methods. It analyzes the chief contributions of the past to piano methods, and lists the source materials for present-day procedures. *2 credits*

Piano 18. *Piano Accompaniment.* A practical training for advanced piano students in the art of accompanying vocal music (songs, operas, and oratorios). Students will prepare classical and modern repertoire in cooperation with voice students. *4 credits*

VOICE

Voice Class. A study of the basic techniques of voice production, including literature for solo voice and with special attention to the individual performer. *3 credits*

Voice 11. Repertoire Coaching (Art Song). Preparation of voice students in the styles of the various periods of art song literature. *4 credits*

Voice 12. Repertoire Coaching (Oratorio). Concentration in the oratorio literature. *4 credits*

Voice 21. Repertoire Coaching. For graduate students only. One hour per week of private instruction. *4 credits*

Voice 22. Repertoire Coaching. A continuation of Voice 21. *4 credits*

OPERA

Opera 1. *Preparatory Opera Class.* The study of repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of Opera 2 as auditors. *2 credits*

Opera 2. *Opera Class.* A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. Recitals of scenes from operas will be given at regular intervals. Members of the class will participate in occasional public performances of complete operas. *4 credits*

Opera 10. *The History of Operatic Traditions.* A weekly lecture course on the history of operatic traditions. All students in the Opera Department will be required to attend this course, for which they will pay no additional fee. The course will also be offered to the general public, at the Special Student fee. *No credit*

Opera 20. *Advanced Opera Class.* Continuation of Opera 2 for especially qualified students. *4 credits*

Opera 21. *Coaching and Conducting.* A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance and problems of organization. *8 credits*

Opera 22. *Stage Direction.* A practical study of *mise-en-scène,* combined with work in scenic construction, lighting, costuming and make-up. *4 credits*

Members of the Opera 21 and Opera 22 classes will be required to stage and/or conduct one or more opera scenes, and to offer assistance in the productions of the Opera Department.

ENSEMBLE

A Cappella Choir. Performance and study of music for mixed a cappella choir with attention to stylistic elements and vocal techniques inherent in the literature from the Renaissance to the present. *3 credits*

Chamber Music 1. *Brass Ensemble.* The performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, and proper methods of attack are stressed. The group covers a selection of the literature for orchestra, both classic and modern. Works which are being prepared for public performance by the Conservatory Orchestra are given particular preparation. Compositions for brass ensembles are studied and given performance. *4 credits*

Chamber Music 2. *Woodwind Ensemble.* Rehearsal and performance of trios, quartets and quintets in class, with particular attention to phrasing, balance, precision of attack, and rhythmic exactitude. *4 credits*

Chamber Music 3. *String Quartet.* The study of a large representation of the literature for string quartet, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel, and contemporary composers. Works for other combinations: trios, quintets, sextets, octets, etc., are also studied. The problems of intonation in ensemble and the techniques of bowing and of effective fingering are discussed in connection with the actual literature. *4 credits*

Chamber Music 11. *Advanced String Quartet.* *4 credits*

Chamber Music 12. *Advanced Woodwind Ensemble.* *4 credits*

Chamber Music 13. *Advanced Brass Ensemble.* *4 credits*

Chamber Singers. A small ensemble of singers, paralleling the string quartet in instrumental music, for study and performance of the most unusual choral literature from all historical periods. Membership by audition. *4 credits*

Chorus. The rehearsals of the Chorus give detailed attention to the fundamental principles of the choral art and discipline, including accuracy of reading, clarity of diction, sensitivity to the ensemble, and elasticity of expression. *4 credits*

Ensemble 1. Study of the classic and the modern repertoire of chamber music for piano and stringed or woodwind instruments, including sonatas, trios, quartets, and works for larger combinations. *4 credits*

Ensemble 3. *Music for Two Pianos.* Study of the literature for two pianos from the 18th century to the present by playing and discussion. Principles of dynamics, tempo and balance. *4 credits*

Ensemble 21. A course available to graduate or advanced students in piano and stringed instruments for the study and performance of examples chosen from the important chamber music literature. Sonatas, trios, quartets, and quintets representing various periods and styles will be included in the course. *4 credits*

Orchestra. Members of the Orchestra receive thorough training in the standard repertoire of symphonic literature, both classical and modern. Particular stress is placed on precision, interpretation, and style of performance. *6 credits*

Band. A woodwind-brass ensemble for the performance of the finest literature from all periods of music history. *4 credits*

CONDUCTING

Conducting 21. *Choral Conducting.* A specialized study of choral conducting with particular emphasis on advanced beat technique, rehearsal problems, and sacred and secular choral repertoire for radio chorus, madrigal group, and advanced college and community choruses. Students in this course will have the opportunity of conducting practice in the Chorus. Participation in Chorus is required. *4 credits*

Conducting 22. *Orchestral Conducting.* Private instruction in orchestral repertoire, rehearsal technique, advanced conducting techniques, score reading and use of all clefs. *4 credits*

Conducting 23. *Conducting Seminar.* A survey of orchestral and choral conducting. For graduate students only with no previous conducting experience. *4 credits*

Conducting 24. *Advanced Score Reading.* Prerequisite: Conducting 23. *4 credits*

HISTORY AND LITERATURE OF MUSIC

Music Literature 2. *Survey of Music History.* A general survey of the progress of music from its primitive beginnings to the complicated tonal structures of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required. *4 credits*

Music Literature 3. *Gothic, Renaissance, and Baroque Music.* The period from the beginnings of polyphony (c. 850 A.D.) to the death of Bach and the end of the baroque era; historical data for each important epoch or composer. Examples are played, analyzed and discussed in detail. Prerequisite: Theory 2. *4 credits*

Music Literature 4. *Classic and Romantic Music.* Application of the method of Music Literature 3 to the classic and romantic eras. Prerequisite: Theory 2. *4 credits*

Music Literature 11. *Contemporary Music.* A study of recent tendencies in music and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic and structural features of twentieth century European and American music. *4 credits*

Music Literature 13. *History of Organ and Liturgical Music.* The history of the organ in its mechanical and tonal development; reading and making organ specifications, visits to organs and builders. A brief history of church music, investigating the need for music in the church in the light of its religious functions; tracing the development of music through the growth of the church. *4 credits*

Music Literature 21. *Renaissance and Baroque Seminar.* A seminar on the music of the period from 1400 to 1700. Examples are studied and when practicable performed by members of the class. *4 credits*

Music Literature 22. *Music Criticism.* While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into the aesthetics of music. The first few lectures are devoted to a discussion of the problems of criticism. Later the students are required to submit for class discussion reviews of current concerts and papers on general musical topics. *4 credits*

Music Literature 23. *Choral and Operatic Literature.* Choral works from Palestrina to Berlioz and operas from Monteverdi to Debussy will be sung and played in the original languages and from full score by a small class of advanced students. Proper attention will be given to analysis but greater emphasis will be placed upon participation in the experience of performing as many great works as can be studied adequately. *4 credits*

THEORY AND COMPOSITION

Composition. A course in the disciplines and skills required for original composition. Analysis and writing of the small and large forms of the major periods of music. *4 credits*

Composition 21. A class intended primarily for graduate students, not Composition or Theory majors, who wish to do practical work in composition. *4 credits*

Composition 22. Open to students who have completed Composition 21 and desire further study. *4 credits*

Sight-singing and Dictation. An intensive and thorough study of the melodic, rhythmic and harmonic forces of music presented with an historical orientation. Strong emphasis is given to the development and measurement of musicianship in terms of singing, dictation and keyboard skills.

Theory 1. First year. Development of singing, dictation and key-board skills in materials presented from Plainsong through the Classical period. Treble and bass staves used. Grade of C required for passing.
First semester, 5 credits; second semester, 3 credits

Theory 3. Second year. Extension of the development of basic skills through 19th century chromatic harmony into 20th century modality and other contemporary practices. Treble, bass, soprano, alto and tenor staves used. Grade of C required for passing. *6 credits*

Theory 11a and 11b. Third year, separate sections for non-orchestral and orchestral majors. Continuation of the basic skills already developed but with greater amplification and intensification. Grade of C required for satisfactory completion. *4 credits*

Harmony

Theory 2. *First year Harmony.* A study of the harmonic material of Bach Chorales, with special emphasis on the contrapuntal problems of good voice leading. Modulation to related keys and an introduction to the use of non-chord tones will be included. *Second semester, 2 credits*

Theory 4. *Second year Harmony.* Harmonic and tonal aspects of the instrumental music of the Classic era. Analysis, both written and aural. *4 credits*

Theory 12. *Third year Harmony.* Harmonic practices of the Romantic composers, together with the transition, through Debussy, to contemporary idioms in Europe and America. *4 credits*

Counterpoint

Theory 7. *Survey of Contrapuntal Practices and Forms.* A survey of choral and instrumental contrapuntal techniques and forms starting with the 16th century and progressing through the major historical periods to practices of contemporary times. *4 credits*

Theory 10. *Instrumental Counterpoint.* An intensive study of instrumental counterpoint including species writing, chorale prelude, inventions and fugue.
For Composition-Theory majors, 6 credits

Theory 13. *Vocal Counterpoint.* An intensive study of vocal counterpoint including 16th century techniques, species writing and contemporary practices. Motets in Latin and madrigals in English will be written.
For Composition-Theory majors, 6 credits

Theory 6. *Instrumentation and Arranging.* A study of the important instrumental groupings found in contemporary music practice, such as the school orchestra, band, and symphony orchestra. The function and characteristics of each type of instrument within these groups will be considered, as well as the role which each group plays in the current American scene. Problems of range, transposition, timbre and tonal balance will be discussed in each case and various types of scoring attempted. As often as possible experienced players will demonstrate each instrument. *4 credits*

Theory 14. *Instrumentation and Orchestration.* A study of styles in instrumentation from Haydn to the present day. Various projects are assigned, including the orchestration of keyboard music or of original material composed by the student.
4 credits

Theory 15. *Form and Analysis.* An advanced course in the structure of the larger forms found in both chamber music and orchestral compositions. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line, and general formal problems. *4 credits*

Theory 16. *Organ Improvisation.* Special study for Organ and Church Music majors of the problems of extempore service playing. *4 credits*

Theory 17. *Advanced Organ Improvisation.* *4 credits*

Theory 22. *Pedagogy of Music Theory.* A survey of the materials and methods of teaching solfege, harmony, counterpoint and form. A discussion of classroom techniques, reports on the more important texts, and, for Theory majors, observation of teaching procedures. *4 credits; Theory majors, 6 credits*

Theory 23. *Graduate Solfege.* Studies in advance of third year solfege in which the material is adapted to the special requirements of the student's major field. *4 credits*

Theory 24. *Advanced Form and Texture.* Designed primarily for graduate students whose previous theory training needs amplification. *4 credits*

Theory 25. *Structural Analysis and Composition.* Using traditional and tonal structural materials, the student will study through aural analysis the principles of balance, symmetry, and tonality inherent in all great music. These principles will be applied in the writing of several compositions ranging from simple bi-part dance forms to anthems and sonatinas. *4 credits*

Theory 26. *Advanced Orchestral Repertoire.* Prerequisite: Theory 23. *4 credits*

MUSIC EDUCATION

Choral Laboratory. *Materials and Conducting.* A laboratory for the study and performance of vocal material for the school music program. Members of the class will gain experience in choral conducting techniques and interpretation through regular conducting assignments. *2 credits*

Heterogeneous Instrumental Class. Problems of organizing and teaching woodwind, brass, and percussion instruments combined in a single class. Fundamental instruction in each instrument and in class teaching procedures. *4 credits*

Instrumental Laboratory. *Materials and Conducting.* An instrumental laboratory for the study and performance of school music materials. Members of the class will play their major instruments and participate in conducting the group. *2 credits*

Music Education 1. *String Class.* Problems of organizing and teaching violin, viola, violoncello and doublebass in mixed string classes. Fundamental instruction in each of the stringed instruments and in class teaching procedures. *4 credits*

Music Education 11. *Music in Elementary Education.* A study of the place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; curriculum planning. *4 credits*

Music Education 12. *Music in Secondary Education.* A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule and budget; procedure and materials; study of the good teacher and supervisor. *4 credits*

Music Education 13. *Instrumental School Music.* The technical, administrative and teaching problems of planning and executing a program from earliest grade school levels to community levels. Development of objectives and aims for all levels; analysis of standardized prognostic and achievement music tests; analysis of materials of instruction; the evaluation program; practices and possibilities in the organization of pre-instrumental groups, homogeneous and heterogeneous instrument classes, bands, orchestras and small ensemble groups. *2 credits*

Music Education 14. *Philosophy of Education.* The history of educational thought; methods of instruction; the development of the curriculum. Educational aims and values; the school and the social order; the role of educational philosophy. *6 credits*

Music Education 15. *Practice Teaching.* Application of the materials of Music Education 11 and 12. Students are assigned to school systems in the Greater Boston area where they serve as practice teachers under the supervision of the local Director of Music and the chairman of the Music Education Department. Two weekly seminars at which the problems of music supervision and teaching are studied in the light of classroom experience. Minimum of 150 clock hours of teaching required. *6 credits*

Music Education 21. *Supervision.* A seminar in the principles and techniques of supervision in a democratic society, and their application to specific problems of learning, with emphasis upon evaluation and improvement of the teacher-learner situation in the public schools. *One semester, 3 credits; two semesters, 6 credits*

Music Education 22. *Instrumental Problems.* A seminar dealing with materials, measurement, administration and program development of instrumental music in the schools. *One semester, 3 credits; two semesters, 6 credits*

Music Education 23. *Elements of Research.* A seminar in the problems of research, including methods, origin, selection and development of topics, culminating in the preparation of an outline for a specific project. *One semester, 3 credits*

Music Education 24. *Instrumental Class Pedagogy.* The study in class of those instruments for which students have individual need. General performance problems of concerts, assemblies, and marching band will be discussed to meet class needs. *4 credits*

Music Education 25. *Piano Class Pedagogy.* A study in class of functional piano, including sight reading, improvisation, transposition, and harmony at the keyboard. Methods of teaching class piano will be explored and evaluated. *4 credits*

Music Education 26. *Tests and Measurements.* *One semester, 3 credits*

Opera, Operetta Production. A course designed to acquaint the Music Education students with the materials, techniques and procedures involved in the staging of operas and operettas at the high school level. *2 credits*

MUSIC THERAPY

Music Therapy 11. *Basic Factors in Music Therapy.* An introduction to the scientific use of functional music in therapy. The student is trained to recognize, describe, and classify the events and relations between events that occur in the musical behavior patterns of patients. The significance of these events in terms of prediction and treatment. The conceptual schemata of different approaches to music therapy in the United States and abroad. The musical operations and procedures employed for the therapeutic advantage of orthopedic, medical, and psychiatric patients. The problems of group dynamics, communication, perception, and musical growth. Two 1½ hour seminars weekly. *6 credits*

Music Therapy 12. *Seminar in Methods and Materials of Music Therapy.* A continuation of Music Therapy 11. The organization and guidance of musical situations in which therapeutic relationships are emphasized. The control of developmental changes in musical behavior. Methods of music therapy, transfer of learning, adoption of role, development of situational valence, building of communication networks, command of "levers of change" in musical interaction. Organization of musical literature, supplies and equipment for music therapy procedures; drafting of planning sheet; implications for research; experimental planning and design. Two 1½ hour seminars weekly. *6 credits*

Music Therapy 13. *Hospital Orientation.* Observation of music therapy procedures at mental hospitals in or near Boston. Function of departmentalized services; hospital techniques; professional ethics; the treatment team; attendance at staff meetings; case conferences, professional seminars, movies and lectures related to problems of therapy in general and music therapy in particular. Written reports and digests. Conducted chiefly at Boston State Hospital. *First semester, 2 credits*

Music Therapy 14. *Supervised Pre-Clinical Training.* Opportunity for clinical experience with all classes of patients including children and adults, representing a wide range of pathological dysfunction. Experience in working with patients singly and in small groups under medical supervision; employment of standard music therapy operations; application of principles and techniques developed in seminars. Reports on staff meetings, discussion of observations and progress of individuals and groups worked with, and planning and executing of the music therapy program for a given institution. Conducted chiefly at Boston State Hospital. *6 credits*

Physical Education. A course designed to provide the student with material and experience in group activities through folk dancing. *2 credits*

POPULAR MUSIC

Popular Music 1. *Elementary Theory.* A course designed to acquaint the student with basic harmonic and melodic materials, especially as they apply to the popular field. Includes analysis of standard literature and popular songs, chord construction through 9ths, and some study of chromatic harmony, including altered chords. The study of chord symbols through keyboard work and analysis forms an integral part of the course. *4 credits*

Popular Music 2. *Elementary Arranging.* A systematic study of instrumentation leading to a practical understanding of the problems of the professional arranger.

Various types and styles of orchestration are discussed, and the student is given a working knowledge of the fundamentals of writing for the dance orchestra. *4 credits*

Popular Music 3. *Jazz Workshop.* An opportunity for students to improvise and develop style and chord-feeling by actual participation in instrumental groups. The course is in essence a jazz laboratory, and the arranger may experiment with voicings. Development of the individual soloist in relation to the small combo.

Popular Music 6. *Repertory.* The course acquaints the student, through drills, with at least one hundred and fifty selected popular songs known as "standards" and vital to the demands of everyday musical performance. Emphasis in class will be upon (1) listening to recorded or piano performances and (2) playing or singing the melody by ear. Assigned work will involve the transferring of the same melodies into loose-leaf notebooks to provide a basic repertoire for general performance requirements. *4 credits*

Popular Music 7. *Vocalists' Workshop.* Trio, quartet, and quintet singing in the close-harmony rhythmic style prevalent in radio and dance bands of today. Reading ability is a higher prerequisite than vocal development. Not restricted to voice majors. *4 credits*

Popular Music 9. *Advanced Theory.* A continuation of the materials studied in Popular Music 1, including extended dominant structures, countermelodies and bass lines, diatonic and chromatic modulation, and elementary song composition. The course will conclude with a study of contemporary techniques including substitution and parallel harmony. *4 credits*

Arranging. A study of the techniques of various types and styles of popular arrangement. Dance orchestration, vocal accompaniment, smaller group arrangements are included. For theory and arranging majors. *4 credits*

Popular Orchestra. For students interested in obtaining professionally supervised experience in dance-band playing, singing, and arranging. Precision and reading ability will be stressed, and ability at improvisation will be encouraged.
Although the usual dance-band instrumentation of saxophones, brass and rhythm serves as a basis of the Orchestra, the frequent use of strings, woodwind doubles, and French horn adds to the scope of this group, making possible the performance of a large variety of styles. *4 credits*

Theatre 1. *Production Techniques.* The techniques required to produce musical comedy, operetta, and television shows. *2 credits*

Theatre 2. *Performance Techniques.* Prerequisite: Theatre 1 or Opera 1. A more advanced class in musical theatre production with special emphasis on performance. The class will prepare a special television show, and will also participate in the productions of Theatre 1. *2 credits*

Theatre 3. *The Theatre Orchestra.* The practical aspects of playing for musical comedy, radio, and television shows. Emphasis is on reading manuscript parts and on preparation for the practical problems of pit-orchestra work. *2 credits*

ACADEMIC STUDIES

HUMANITIES

Humanities 2. *Studies in the Development of Western Thought.* Lectures and

discussions based on literary works which reflect different attitudes toward man, his relation to the universe and to his fellows. Ability to write honest, logical, mature discourse is assumed and will be required for the successful completion of this course as well as of other courses in the degree curriculum. *6 credits*

Humanities 3. *Fine Arts.* Illustrated lectures on the most important periods of architecture, sculpture and painting. Frequent museum trips. *6 credits*

Humanities 4. *European History.* A survey of European history by periods from Greece to the present, with emphasis on political theories and institutions in each period. *First semester, 3 credits*

Humanities 5. *American History.* A study of relationships between European and American history during the periods of settlement and expansion; development of democratic thought and institutions, including the history and principles of the Constitution; selected Supreme Court cases; the rise of industry and big business; the advance of organized labor; the two great wars of the twentieth century; the emergence of the United States as a world power. *Second semester, 3 credits*

Humanities 12. *The Drama in Western Culture.* The theatre at its best seeks to represent and illuminate life. Thus the purpose of this course is to give the student a deeper understanding of his own and earlier civilizations through a study of some of the masterpieces of the stage, ancient and modern. Plays by such dramatists as Aeschylus, Sophocles, Euripides, Marlowe, Shakespeare, Moliere, Ibsen, Shaw, O'Neill, and Miller will be read and analysed through lecture and discussion. *6 credits*

Humanities 21. *Seminar in Contemporary Literature.* For graduate students only. *4 credits*

Humanities 22. *History of Art.* Comparative studies in architecture, sculpture, and painting, with a view to analyzing the creative process and developing artistic criteria. *4 credits*

Humanities 23. *Seminar in Aesthetics.* *4 credits*

Humanities 31. *Conference in Literature.* *4 credits*

Humanities 32. *Conference in Fine Arts.* *4 credits*

LANGUAGES

English Diction. A study of the sounds of the language. Application of phonetics to texts of songs and arias. *2 credits*

French 1. Elementary grammar, reading, and conversation. Phonetics. *6 credits*

French 2. Advanced grammar and conversation. Reading of opera libretti and plays. *6 credits*

French 21. Studies in French literature and civilization. *4 credits*

French Diction. A study of the sounds of the language. Application of phonetics to texts of songs and arias. *2 credits*

German 1. Elementary grammar and translation. Emphasis on diction through reading. *6 credits*

German 2. Review of grammar. German literature with reading and interpretation of important works. *6 credits*

German 21. Reading and interpretation of German literature, especially in its relation to music. *4 credits*

German Diction. A study of the sounds of the language. Standard German phonetics applied to texts of songs and arias. *2 credits*

Italian 1. Grammar and translation; diction and reading; practical phonetics. *6 credits*

Italian 2. Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. *6 credits*

Italian 21. Reading and interpretation of Italian texts, especially those with musical significance. *4 credits*

Italian Diction. A study of the sounds of the language; phonetics applied to the texts of songs and arias. *2 credits*

SCIENCE AND SOCIAL SCIENCE

General Science. An introductory study of the scientific spirit and the scientific method. Class demonstrations of scientific procedures. This course does not presuppose any mathematical background other than simple arithmetic. *First semester, 3 credits*

Physiology. *The Physical Organism.* Functional aspects of the human body with emphasis upon the central nervous system. *Second semester, 3 credits*

Psychology 1. *Personal and Social Adjustment.* The factors that govern the interaction of the individual and his environment, with especial attention to normal living together in contemporary society. *First semester, 3 credits*

Psychology 2. *Perception and the Biosocial Personality.* The characteristic structure and growth of the individual in his meaningful relation to the subjective world. The differences between individuals in terms of their needs, their perception of values, and their development of behavior patterns. *Second semester, 3 credits*

Psychology 3. *General Psychology.* A study of human experience and behavior; the scope and methods of psychology; physical structure of behavior; factors in psychological growth; psychological processes; psychological measurement. *First semester, 3 credits*

Psychology 5. *Psychology of Musical Behavior.* A study of the psychological basis of musical action. The course includes material which is supported by scientific studies of specific aspects of musical behavior in functional music situations which serve industrial, religious, recreational, and therapeutic objectives. *Second semester, 3 credits*

Psychology 12. *Abnormal Psychology.* Systematic consideration of the concepts, principles, and dynamics of abnormal behavior in children and adults. Etiology of behavior disturbances. Characteristics of the chief psychopathological reaction syndromes. Aims, techniques, and application of psychological therapy. *6 credits*

Psychology 13. *Educational Psychology.* Psychology of learning and teaching. Particular problems of education for musical growth. *6 credits*

Psychology 21. *Psychology of Exceptional Children.* Psychological consideration of the influence of physical, intellectual, and emotional deviations upon the normative growth and development of children and young people. Educational problems of both retarded and gifted persons. *4 credits*

Psychology 22. *Research Seminar in Problems of Functional Music.* Design and execution of research studies of problems in the fields of music education and music therapy. Functional music stressed. Use of scientific method in these fields. Each student will conduct a research project. *4 credits*

Sociology 1. *Introduction to Sociology.* A scientific study of society, group behavior, social systems of action, and the emergence of institutions from folkways, mores, convention, custom, and culture, with consideration of the place of music and fine arts in modern society. *First semester, 3 credits*

Sociology 2. *Social Science and Group Dynamics.* The health of our democratic society as it depends upon the smooth functioning of its smaller groups. The practical application of principles of group dynamics to musical performance, music education, and music therapy. *Second semester, 3 credits*

Sociology 11. *Social Problems.* A study of the primary social problems, e.g., delinquency, criminology, race prejudice and social structures leading to individual maladjustment. *Second semester, 2 credits*

Sociology 21. *Group Dynamics.* A seminar study of the forces which create and bind together groups in modern society, and the influences which these groups exert upon their members. Special emphasis on group dynamics as a controlling concept around which music education and music therapy are organized. *4 credits*

Entrance to Famed Jordan Hall

TUITION AND FEES

Undergraduate Tuition, per academic year $1250.00

The tuition charge covers all required class and private instruction. There is an additional charge for extra instruction undertaken at the student's option.

Graduate Tuition.

Graduate courses (in class), per semester credit hour	$ 40.00
Undergraduate courses (deficiencies), per semester credit hour	30.00
Private study of Applied Music, Composition, Conducting, one hour per week, per year	500.00
Supervision of Thesis	500.00

Fees. All students will pay the following fees:

Registration Fee	$ 4.00
Student Activity Fee	15.00
Book Deposit	25.00
Library Deposit	10.00

Miscellaneous Fees and Fines (Charged only when applicable)

Advanced Standing or Make-up Examinations	Each	$ 4.00
Late Registration Fine		5.00
Late Course Change Fine		5.00
Graduation Fee (final year only)		15.00
Copies of Transcript (first copy free)		1.50
Recordings (at option of student) per 10" disc		5.00

Dormitory Fees

Single room	$380.00
Double room, per person	315.00
Medical Fee	10.00
Dormitory Council Fee	2.00

Note: An application for dormitory accommodations is required. A deposit of $50.00 must be forwarded with the application.

Practice Fees

Practice facilities in the Conservatory building are provided for students at the following rates:

	Per year One hour per day Six days per week	Single hour
Room with upright piano	$10.00	$.10
Room with grand piano	35.00	.25
Carr organ	50.00	.50
Teaching organs	50.00	.35
Practice organs	30.00	.25
Jordan Hall organ	..	.50

Rental of Musical Instruments

A limited number of instruments is available for rental to students. Weekly rates are:

Violin, Viola	$ .50
Violoncello, Doublebass	.75
Woodwind, Brass	1.25

REGULATIONS GOVERNING PAYMENT OF TUITION AND FEES

Advance Deposits

Undergraduate applicants are required to make an advance tuition deposit of fifty dollars within two weeks after being accepted. This deposit is refundable only when written notice of withdrawal is received by August 1.

Returning undergraduate students are required to make a fifty dollar deposit by August 1 as a reservation for the succeeding year.

Candidates for admission to the Graduate Division are required to make a deposit of twenty dollars at the time of application. This deposit is applicable to first semester tuition but is not refundable.

Tuition Payments

One-half of the tuition and room rent and all other fees in full must be paid before the academic year opens. The balance of tuition and room fees is due January 15. No refunds are made in the event of withdrawal.

Deferred Tuition Payment Plan

The Conservatory offers a time payment plan with a small service charge. One-tenth of the year's total charges plus 2% of the balance is required as a down-payment; the balance is payable in eight equal instalments starting October 1. Contract forms and further information may be obtained from the financial office.

Personal Deposits

Students may place money on deposit in the Cashier's office and may draw on such deposits at any time during business hours. No charge is made for this service.

Description of Fees and Fines

A *registration fee* of $4 is required each academic year of all students.

A *student activity fee* of $15 is required of all undergraduate and graduate students. Expenditure of these fees is directed by the Student Council. Each full course student receives a copy of the yearbook and admission to all social activities.

A *book deposit* of $25 is required of all full course students. This sum is credited to the student's account in the music store. Any credit remaining at the end of the year will be carried forward to the next year unless a refund is requested.

A *library deposit* of $10 is charged to insure the return of all material and to cover damage, loss, and fines for late return of material. The unused portion of the deposit will be carried forward to the next year. Refund of any balance will be made upon graduation.

A *medical fee* of $10 is charged dormitory residents to cover ordinary medication and occupation of the infirmary, but does not cover doctors' fees or prescription medications. This fee is not refundable and is charged annually.

A *dormitory council fee* of $2 is charged all residents of the dormitory for social events determined by the House Council.

A *late registration fine* of $5 will be assessed against all new full course students who fail to take the placement tests and register according to the time schedules provided by the Conservatory.

A late change fine of $5 will be made to all upper-classmen who fail by August 1 to return with approval, or with a request for a change, the curriculum for the following year which will be mailed to them early in the summer by the Dean's office. This charge will not be made if the Conservatory proposes a change, but will be made for any change requested by a student after August 1.

Infirmary in the Women's Dormitory

SCHOLARSHIPS, PRIZES, LOANS

Scholarship awards are made on the basis of scholastic record, musical potential and financial need. All those who have been accepted as full course students, undergraduate or graduate, are eligible to apply for scholarship aid. On the basis of the applications, awards are reserved and are officially granted after a satisfactory audition or on receipt of a satisfactory tape recording.

Scholarship aid is given for one year. Students may re-apply for each succeeding year. A scholastic average of at least 8.0, successful audition for promotion, recommendation by the major teacher, and continuing financial need are pre-requisites for renewed aid. Reapplications must be submitted by March 1 for the following academic year.

It is expected that all students who receive scholarship awards will participate in any authorized curricular or extra-curricular activity the Conservatory may undertake.

MEMORIAL SCHOLARSHIP FUNDS

The income from the funds listed below supports the Conservatory scholarship program.

Carl Baerman Scholarship. The income of a fund raised in memory of the late Carl Baerman of the faculty. In Piano.

Louise Baker Scholarship. The income of a bequest under the will of the late Louise Baker of Boston.

Anna C. Bird Scholarship. The income of a fund to be used for scholarship purposes.

Kate E. Blanchard Scholarship. The income of a bequest under the will of Kate E. Blanchard, late of Roxbury, Massachusetts, for one or more scholarships.

Florence E. Brown Scholarship. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. In Violin.

Harriet Tilden Brown Scholarship. A bequest.

Carr Scholarships. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest under the will of the late Samuel Carr, Esq., former President of the Board of Trustees, in memory of his father and mother; to provide scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

Emily Allen Cates Scholarship. The income of a fund established by Louis S. Cates in memory of his mother.

Chase Scholarship. The income of the bequest of Mrs. Russell MacMurphy Chase, to be used for scholarship purposes.

Converse Scholarships. The income of a fund, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any major.

M. Ida Converse Scholarships. The income of a bequest under the will of the late M. Ida Converse, to be applied to the maintenance of five annual scholarships of equal amounts, to aid students at the Conservatory who are in need of financial assistance.

Jennie L. Cox Scholarship. The income of a fund to be used for scholarship purposes.

Lotta Crabtree Scholarships. The income of the Lotta Crabtree Educational Fund, a bequest under the will of the late Lotta M. Crabtree, providing four scholarships.

David W. Cushing Scholarship. The income of a bequest under the will of the late Esther G. Stoddard, which may be used for scholarship purposes.

Mabel Daniels Scholarship. The income of a fund established by Miss Mabel Daniels, a former student and a member of the Board of Trustees, to be awarded annually to a student of Composition who shows great promise in this field.

Oliver Ditson Scholarships. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

Robert G. Dodge Scholarship. The income of a fund established by Robert G. Dodge of the Board of Trustees, to be awarded to a student in the field of orchestral training.

Ellen B. Doe Scholarship. The income of a gift.

Henry T. and Mary W. Dunham Scholarship. The income of a bequest under the will of Elizabeth Henrietta Dunham, given in memory of her parents for the purpose of defraying the expenses of a worthy American-born student from the town of Nahant, Massachusetts, who is pursuing a course leading to one of the degrees awarded by the Conservatory.

Emma Eames Scholarship. The income of a fund established by Matilda E. Frelinghuysen of New York in memory of her friend, the celebrated artist Emma Eames. The candidate for this award will be chosen by a special jury and this scholarship will be renewed at the end of each academic year provided the recipient meets all requirements. This is a complete scholarship and may be held during both undergraduate and graduate courses.

Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Mrs. Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Maria A. Evans Scholarship. The income of a bequest which may be used for scholarship purposes.

Fanny Elizabeth French Scholarship. The income of a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing postgraduate work, or students in the upper classes of the Collegiate Course.

Frances Phetteplace Fry Scholarship. The income of a bequest under the will of the late William Congdon Fry, to be awarded annually to a woman student of Piano who shall have been a resident of the City of Providence, Rhode Island, for at least three years immediately prior to becoming a student at the New England Conservatory of Music.

Clara E. Getman Scholarship. The income of a fund to be used for scholarship purposes.

Lucinda Gould Scholarship. The income of the Lucinda Gould Fund, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

John Collins Hurley Scholarship. The income from a bequest under the will of Margaret M. Hurley, in memory of her brother, John Collins Hurley, to aid in the education of students of the violin.

George B. Hyde Scholarship. A bequest.

Rebecca Jackson Scholarship. The income received from the estate of the late Rebecca Jackson for the benefit of students of piano and organ.

Hattie M. Jacobs Scholarship. The income from a bequest to be used for scholarship purposes.

Langshaw Scholarship. The income of a gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. In Organ or Voice.

Nettie E. Lentz, Class of 1910 Scholarship. The income of a bequest to be used for scholarships in piano.

Lindsay Scholarship. The income of a bequest under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the State of New Hampshire.

Elizabeth Henshaw Metcalf Memorial Fund. The income from a gift from the estate of Miss Sarah Spaulding Metcalf, to be used as a scholarship.

Mildred Miller Scholarship. A fund established by Mildred Miller, a graduate of the Conservatory, to aid an outstanding student in Voice.

Mary C. Morrison Scholarship. A bequest, the income to be used to educate especially gifted, needy children. Precedence to be given to lineal descendants of Charles Perkins Morrison.

George H. Munroe Fund. The income of a bequest under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

Elsie and Walter W. Naumburg Scholarship. The gift of Walter W. Naumburg, Esq., of the Board of Trustees, and Mrs. Naumburg, to be used for a scholarship for an advanced student who is pursuing a course leading to a career in applied music.

Parker Fund. The income of a bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

Katharine H. Parker Scholarship. A bequest.

Clara Kathleen Rogers Scholarship. The income of a bequest under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which bequest a sum has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more voice students who show distinct promise of success in a public career as singers.

Henry Munroe Rogers Fund. A gift, the income to be applied to scholarships in any division of the Conservatory, or to be loaned to students under specified conditions.

Rebecca F. Sampson Scholarship. A bequest.

Jesus Maria Sanroma Scholarship. The income of a fund established by Jesus Maria Sanroma, a graduate of the New England Conservatory. To be awarded annually to an outstanding piano student after admission to the junior year.

George Saunders Memorial Scholarship. The income of a bequest under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

Edmund H. Sears Memorial Scholarship. The income from this fund is available for scholarship aid to an outstanding student of a stringed instrument or of chamber music.

Southwick Scholarship. The income of the Philip R. Southwick, 3rd, Fund, a bequest under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

Alden Speare Scholarship. The income of a bequest to be used for scholarship purposes.

Ruth Amelia Squire Memorial Fund. The income of a bequest of the late Ruth Amelia Squire, to be used for a young woman student, resident of the State of Vermont, born in that State of American parents, and intending to major in Piano.

Elizabeth Louise Walker Scholarship Fund. The income of a bequest under the will of Elizabeth Louise Walker, given in memory of her sister, Mary Lena Baroness van Heeckeren tot Walien. Available for scholarship aid to deserving and talented students of singing.

Charles Warren Scholarship Fund. A gift of the late Charles Warren, Esq., of the Board of Trustees. The income of the fund will be awarded at the discretion of the Scholarship Committee to help defray the tuition expense in the Conservatory of one or more needy and talented young men.

Amasa J. Whiting Scholarship. The income of a bequest under the will of the late May C. W. Speare as a memorial to her father.

Jennie S. Woodman Scholarship. The income of the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

COMPETITIVE SCHOLARSHIPS

A Freshman Achievement Scholarship is offered to the student who attains the highest scholastic record during his first year at the Conservatory. This sum will be applied toward tuition during the second year.

Marie Sundelius Scholarship. The income from a fund established at the New England Conservatory by friends of Madame Sundelius. To be offered in annual competition to a voice major who has studied at least one year at the Conservatory and has completed at least the Junior year.

PRIZES

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

FACULTY AWARDS

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President for assisting in the supervision and administration of courses in the field of Music Theory, and for the purpose of achieving an effective coordination.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

GRANTS-IN-AID

The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to Juniors, Seniors, and graduate students of the Conservatory who have been properly recommended, for the purpose of assisting them with their tuition expenses. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible after graduation in order that they may be used again for other students needing help. Meetings for the consideration of loans will be held early in October and February. Application blanks may be obtained from the office of the President.

GENERAL REGULATIONS

Responsibility and authority for the admission, continuance, promotion and graduation of students is vested in the President, the Deans, and the Faculty Council. The New England Conservatory reserves the right to refuse, suspend or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or of the college.

Students are expected to attend all classes and lessons regularly. When, in the opinion of any Faculty member, a student's attendance is unsatisfactory, the Dean will take appropriate action. An official excuse will be granted by the Registrar when evidence of sufficient cause is presented before the scheduled class or lesson time.

Changes of course or section and the addition or cancellation of courses are permitted only with the approval of the Dean. Courses cancelled without official approval will be recorded as failures. Permission for the above changes will not normally be granted after the second week of the semester. In any event, after the second week the student may not withdraw without a grade of record.

Programs for all recitals and concerts must be submitted to the President for approval at least three weeks in advance of the performance.

Students may not use practice rooms without permission from the Registrar.

All matters regarding tuition, fees and rentals are the responsibility of the Comptroller.

LIVING ACCOMMODATIONS

A new modern residence for Conservatory students is now under construction across the street from the main building. When completed in 1960 it will provide exceptionally fine accommodations close to all college activities.

Present Accommodations for Women

Living quarters for women students are provided at the Conservatory House, 129 Hemenway Street, within a five-minute walk of the main building. Undergraduate women not living at home are required to live here. Supervisory personnel and a registered nurse are in residence. Board is provided at an additional charge; full details may be obtained from the Business Office.

For Men

The Y.M.C.A., adjacent to the Conservatory, and many rooming houses in the vicinity provide suitable living quarters. All men students may arrange to have their meals in the dining room of the Conservatory House; details may be obtained from the Business Office.

GENERAL INFORMATION

Grade System

Grades, based on regular class work, examinations and attendance, are given for every subject at the end of each semester. The grades and their approximate numerical value are:

A	9.5 –10.00	C+	7.50–7.99
A–	9.0 – 9.49	C	7.00–7.49
B+	8.50– 8.99	D	6.00–6.99
B	8.00– 8.49	E	Failure
WP	withdrew passing	WF	withdrew failing

Honors

Honors are awarded to graduates in the Undergraduate Division on the basis of scholastic average throughout the entire course.

Highest Honors Awarded to the person compiling the highest average
Honors with Distinction For an average of 9.0 or higher
Honors For an average between 8.60 and 8.99

Veterans

The New England Conservatory of Music is approved by the Veterans Administration and will accept qualified veterans for the training under P.L. 550 and 894.

Certain credits will be allowed for musical experience obtained in the armed services and for any applicable courses taken through U.S.A.F.I.

All inquiries about training under veterans benefits should be directed to the Veterans Counselor.

Placement Bureau

The function of the Placement Bureau is to recommend graduating students for professional employment in a wide variety of musical positions throughout the country according to their qualifications. It also serves as a clearing house of positions available to graduates in the field, and over the years has been successful in obtaining appropriate placement and advancement for graduates. In addition, the Bureau helps students to obtain remunerative engagements in local church and concert work, as well as in other forms of part-time employment.

Radio and Television

The Conservatory is a member of the Lowell Institute Broadcasting Council and shares with others the facilities of Station WGBH-FM and TV. Once each month during the school year, the Conservatory presents students and Faculty in various forms of musical performance on a full hour WGBH-TV broadcast. On Wednesday evenings the Conservatory presents live broadcasts from Jordan Hall of full-length concerts by students, faculty, ensembles and performing organizations.

Library

The Library consists of a Main Library with over 20,000 volumes of books and music, including many invaluable sketches or first editions of famous scores; Choral and Orchestral libraries containing 1100 and 2200 titles respectively; the Cobb-Walker collection of some 5000 volumes of classical and modern literature, poetry, biography, travel, history, etc.; and a record library containing over 5000 records and tapes of music.

An unusual feature of the library is the collection of 240 instruments for use in the orchestra or for rental to students when required. The collection includes such rare items as an Amati violin, a Guarnerius violoncello and four violi da gamba made under the direction of Arnold Dolmetsch.

A new library building, now under construction, is scheduled for completion in the summer of 1960. The new library will permit further expansion and improvement of facilities.

Recording Facilities

The Conservatory has its own modern equipment for making tape and phonograph recordings under the direction of a staff engineer who is a recording specialist. Charges vary according to the time required.

Beethoven
Main Corridor

FACULTY NOTES

JAMES ALIFERIS, *President* B.S. and M.A. (Western Reserve University), Ph.D. (University of Iowa). Theory, counterpoint and fugue with Melville Smith; composition with Arthur Shepherd and Philip Greely Clapp; music psychology with Carl Seashore and Arnold Small. Instructor in theory and choral director Western Reserve University. Research Assistant, Research Associate, University of Iowa. Ranney Fellowship for study in Europe. Grant from Fund for the Advancement of Education of the Ford Foundation. Assistant professor, University of Minnesota, 1946; full professor, 1954; conductor of University Chorus and Chamber Singers, professor of graduate composition. Guest conductor of Minneapolis Symphony Orchestra. Conductor of opera productions, Walker Art Center and University of Minnesota. Author of Aliferis Music Achievement Test (U. of Minn. Press).

CHESTER W. WILLIAMS, *Dean* A.B. (Oberlin), A.M. (Harvard). Oboe with Alfred Barthel, conducting and theory with Archibald Davison, Walter Piston, G. Wallace Woodworth, and A. Tillman Merritt. Instructor at Grinnell College, Associate Professor, Cornell College in Iowa. Former conductor of Wayland-Weston-Sudbury Community Chorus; director of the Harvard Musical Association Orchestra.

JEAN M. DEMOS, *Associate Dean and Dean of Graduate Students* A.B. (University of Washington), A.M. (Columbia), A.M. (Radcliffe), University of Florence, Italy. Formerly instructor in English, University of Washington; head of English Department, Central Washington College of Education; Administrative Assistant, Radcliffe College.

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VIRGINIA BACON Graduate of Institute of Musical Art of the Juilliard School of Music. Violoncello with Willem Willeke and Lief Rosanoff, New York; Alfred Zighera and Maurice Eisenberg, Boston.

BERNARD BARBEAU B.M., M.M. (N.E.C.) Voice with William Whitney, Boston; Martial Singher, New York; Coaching with Fritz Lehman, New York. Aspen Colorado Music Festival, 1952 and 1953. Voice teacher at Perkins Institute for the Blind since 1949.

DAVID BARNETT B.A. (Columbia College), Mus.D. (Elon College, N.C.), Diplomas from Juilliard School, Curtis Institute and Ecole Normale de Musique. Piano with Howard Brockway, Berthe Bert, Alfred Cortot; Composition with Rosario Scalero, Rubin Goldmark and Paul Dukas. Director of Music, Thomas School, Conn.; Wellesley College since 1936; Columbia University Summer Sessions since 1948; Harvard University, 1954 — . Several compositions for piano published by Salabert, Paris and Evans, Boston. Soloist with St. Louis, Cincinnati and Boston Symphony Orchestras; Orchestre Symphonique de Paris; appearances in Carnegie and Town Halls, New York City; Jordan Hall, Boston; tours of mid-west and south. Unicorn Recordings.

DR. SAMUEL BOGOCH M.D. (University of Toronto), Ph.D. (Harvard). Department of Psychiatry, Harvard Medical School; Senior psychiatrist and director of Neurochemical Research Laboratory, Massachusetts Mental Health Center.

ROBERT BRINK Malkin Conservatory of Music, Harvard University, New England Conservatory, Boston University. Violin with Jacques Malkin and Albert Spalding, theory with Nicholas Slonimsky and Suzanne Block, composition with

Dr. R. Henning, and piano with Jules Wolffers. Faculty member of Boston University School of Fine and Applied Arts. Member Brink-Pinkham Duo, Hamden Trio, Brink-Barker Trio, and Concertmaster of the Cambridge Festival Orchestra. Annual concert tours in United States, Canada, and Europe. Solo radio appearances on CBS and CBC (Canada). Recordings.

RICHARD BURGIN Graduate, Imperial Conservatory of St. Petersburg. Violin with Isadore Lotte, Joseph Joachim, and Leopold Auer. Concertmaster in Helsingfors, Finland. Solo recitals and appearances in Russia, Sweden, Norway and Denmark. Concertmaster and Associate Conductor of Boston Symphony Orchestra.

GINO CIOFFI Conservatory of Naples and St. Cecelia Conservatory, Rome. With leading American orchestras from 1939 to 1950. Principal clarinet, Boston Symphony Orchestra.

ANDRE COME Trumpet with Marcel LaFosse. Played in the United States Air Force Band and the Baltimore Symphony Orchestra. Member of the Boston Symphony Orchestra since 1957.

F. JUDD COOKE A.B. (Yale), Mus.B. with Highest Honours (Edinburgh). With Sir Donald F. Tovery, composition with Charles M. Loeffler, violoncello with Emmeran Stoeber, piano with Inge R. Ringnes and Anne L. Fyffe, and organ with Rebecca Burgner. Organist and Choirmaster.

CAMILLE COPPEZ Studied at Academy of Musique, Grammont, Belgium. Trumpet with Franz Wangernice, Brussels, Eugene Foveau, Paris, and George Mages, Boston. Symphony experience, including Handel and Haydn Society and People's Symphony Orchestras.

MALCOLM L. CREIGHTON Bowdoin College; Diploma, N.E.C.; B.Mus. and B.Mus., Northwestern University. Piano with Howard Goding, Louis Crowder, and Gui Mombaerts. Taught piano at Northwestern University Preparatory Department, 1942–1943. Taught musicology at Wheaton College, 1949.

WILLIAM H. CURTIS B.M. (Boston University). Violin with Richard Burgin and contrabass with Georges Moleux. Member Boston Pops Orchestra, Cambridge Festival Orchestra, Rhode Island Philharmonic, WBZ–TV; teacher at Berklee School of Music.

ELEANOR DAVIS Soloist's Diploma, Mus.B. (N.E.C.). Voice with Cleora Wood and Alice Stevens, opera with Boris Goldovsky, and repertoire with Felix Wolfes and Povla Frijsh. Major roles at Berkshire Music Center, Academy of Arts (Philadelphia), and N. E. Opera Theatre. Soloist with orchestras and Harvard–Radcliffe Chorus. Recitals in Boston and New York. Member, Opera Miniatures Quartet. Recordings.

JOSEPH de PASQUALE Graduate, Curtis Institute of Music. Viola with Max Aronoff and William Primrose, and chamber music with Louis Bailly. American Broadcasting System Orchestra, 1945–1947. Principal Viola, Boston Symphony Orchestra.

LORNA COOKE deVARON A.B. (Wellesley), A.M. (Radcliffe). Voice with Olga Averino, Irene Wilson, and Conrad Bas; piano with David Barnett and Edyth G. Watberg; organ with Carl Weinrich; Conducting with G. Wallace Woodworth and Robert Shaw; and composition with A. T. Davison, Walter Piston, and Nadia Boulanger. Assistant Conductor, Radcliffe Choral Society and

Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and assistant professor of music. Faculty, Berkshire Music Center, 1952 to present.

JAMES DIXON B.M., M.A. (State University of Iowa). Conductor of the 7th Army Symphony Orchestra in Germany; guest conductor of the Tri-City Symphony Orchestra; conductor of the Symphony Orchestra, State University of Iowa; guest conductor of the National Orchestra and the Radio Orchestra, Athens, Greece. Conductor of more than 75 concerts of American and classical repertoire and 35 performances of Menotti's operas. Elizabeth Sprague Coolidge International Medal for conducting.

JEAN DRABIK B.Mus., M.Mus. (N.E.C.). Voice with Jean Trigg, George Harris, and Mme. Marie Sundelius. Formerly teacher of voice at Cambridge School, Weston, Mass. Concert and church soloist. Faculty, Berkshire Music Center, 1946 and 1947.

DORIOT ANTHONY DWYER Mus.B. (Eastman School of Music). Flute with Liegl, Barrere, Mariano, and Kincaid. Los Angeles Philharmonic, National Symphony Orchestra, and Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. Recordings.

CORINNE FLAVIN Cello with Ferdinand Sorenson, Portland, Oregon; A. C. Dounis, New York; Alfred Zighera, Boston. Solo and trio concerts throughout New England.

EVERETT FIRTH Mus.B., honors with distinction (N.E.C.); Juilliard School of Music. Timpani and Percussion with Saul Goodman, Roman Szulc, George Stone and Lawrence White. Experience in Springfield, Portland, and other philharmonic orchestras. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, three summers. Principal timpanist, Boston Symphony Orchestra and Boston Pops Orchestra. Member, New England Opera Theater Orchestra and Zimbler Sinfonietta.

ARTHUR FLAGLER FULTZ A.B. (Baker University); B.D. (Garrett Biblical Institute); M.A. (Boston University). Piano with Alfred Hubach, Sol Alberti, and H. Augustine Smith; organ with Stanley Martin and Eric Delamarter; theory with Sir Carl Busch; and church music with Peter Lutkin. Former President of National Association for Music Therapy, 1954–1956. Director, Clinical Affiliations in Music Therapy, Boston State Hospital. Consultant in Music Therapy, Metropolitan State Hospital. Organist and Choirmaster.

WILLIAM GIBSON Artist's Diploma (Curtis Institute of Music). Trombone with Charles E. Gerhard; orchestral repertoire and interpretation, Marcel Tabuteau; solfege with Rene L. Miquelle; and orchestra with Fritz Reiner and Alexander Hilsberg. First trombone with Pittsburgh Symphony, Indianapolis Symphony, New York City Center Symphony and Opera, and National Symphony of Washington, D.C. Member, Philadelphia Orchestra. Teacher at Carnegie Institute of Technology. First trombonist, Boston Symphony Orchestra.

JEANNETTE GIGUERE Graduate, N.E.C.; graduate, American Conservatory at Fontainebleau. Piano with Madame Antoinette Szumowska, Izidore Philippe, Harold Bauer, Alfred Cortot.

FERNAND GILLET Graduate, Paris Conservatory, first prize in oboe, first medal in solfege. Oboe with Georges Gillet. First oboe, Paris Grand Opera, Concerts Lamoureux, Concerts Koussevitzky and Concerts Staram, Paris. European tours. Founder of the Decem Chamber Music group. Solo oboe, Boston Symphony Orchestra, 1925–1946. Officier d'Academie and Officier de l'Instruction Publique for distinguished service to music.

MARIE GILLET Graduate, with honors (N.E.C.). Piano with George Proctor, François M. Gaillard, and Denise Mollié.

ALICE GIROUARD Graduate, with honors (N.E.C.). Voice with Charles Bennett, Arthur Wilson and Cleora Wood; piano with Henry Wilder and George Proctor; and piano accompaniment with Wallace Goodrich.

HOWARD GODING Graduate, N.E.C. Winner of Mason and Hamlin Prize. Piano with Henry Wilder and George Proctor. Concert and recital appearances throughout the country as soloist and with chamber music groups. Soloist with the Boston Symphony Orchestra and other prominent orchestras.

BORIS GOLDOVSKY Artist's Diploma, Liszt Academy of Music Budapest, with high honors. Graduate, Curtis Institute of Music. Piano with August Kipp, Leonide Kreutzer, Artur Schnabel, Ernst von Dohnanyi. Early concert tours and appearances with orchestra in Europe. Operatic direction in Philadelphia and Cleveland. Musical Director of Opera School, Berkshire Music Center. Artistic Director, New England Opera Theater. Master of ceremonies of the Saturday broadcasts of the Metropolitan Opera. Lectures and concert tours throughout United States.

RALPH GOMBERG Studied at Curtis Institute. At the age of 17 was appointed principal oboe of the All-American Youth Orchestra under Stokowski. Formerly principal in the Baltimore and New York Symphony Orchestras and the Mutual Broadcasting Orchestra. Principal of the Boston Symphony Orchestra since 1949.

UTA GRAF Graduate, Stattlich gepruefte Privatemusiklehrerin in Gesang. Voice with Ria Ginster, Helene Schlusnus, Bigner King, and Margarita Mayer; drama with Charlotte Busch-Gadski and Prof. Anna Bahr-Mildenburg; coaching with Wilhelm Schuechter, Paul Meyer, Erich Itor Kahn, Jan Behr, Thomas Mayer, Paul Breisach, Fausto Cleva and Felix Popper; and piano with George Kuhlmann. Former teacher at Vassar College and Pennsylvania College for Women. Artist in residence in Aspen (Colorado) Music School. Former member San Francisco Opera Company, Royal Opera Covent Garden and Netherlandsche Opera. Operatic, recital, and concert appearances in Europe, United States and South America. Recordings.

WILLIAM GRASS Mus.B. with honors (N.E.C.). Flute with Georges Laurent, Albert Tipton, and Francis Fitzgerald. Principal flute, Springfield Symphony Orchestra. Member, Handel and Haydn Society. Active in performance of chamber music.

GEORGE GUILBAULT Popular Music Certificate, Honors with distinction (N.E.C.). Arranging with George Wright Briggs. Theatrical Productions Chairman, United Fund of Greater Boston, 1958. Former Assistant Conductor, North Shore Music Theater, 1956 and 1958. Organist and Choirmaster.

BETTY HILKER Mus.B. (N.E.C.). Piano with Howard Goding.

FREDERICK JAGEL Voice with Vincenzo Portanova, Adele Borghi, Corace Cataldi-Tassoni, and William Brady; opera with Carlo Peroni and Riccardo

Dallera; and Lieder with Vernst Wolff and Kurt Schindler. Opera in Italy, Holland, South America, San Francisco and Chicago. Leading tenor with Metropolitan Opera Company, 1927–1951. Solo appearances throughout United States and concerts with the leading symphony orchestras.

ALEXANDRA JASKOLSKI Mus.B. (N.E.C.). Piano with Lucille Monaghan, Howard Goding, and Miklos Schwalb.

PAUL F. KEANEY Longy School. Horn with Willem Valkenier. Member, Boston Symphony Orchestra since 1937.

VIRGINIA KLÖTZLE Graduate (N.E.C.). Piano with Beveridge Webster and Richard Stevens.

ALFRED KRIPS Violin with Willy Hess. Member, Berlin State Opera Orchestra. Joined Boston Symphony Orchestra, 1934. Assistant Concertmaster, Boston Symphony, since 1946. First violinist, Boston String Quartet.

FRANCES B. LANIER A.B. (University of Oregon); Mus.M. (N.E.C.). Violin with Rex Underwood, Harrison Keller, Adolph Busch, and Georges Enesco. Beebe Scholarship, 1938. Soloist with Portland (Oregon) Symphony and Boston Pops Orchestra. Concert appearances throughout United States. Faculty of the Longy School, 1942–1946. Faculty of the Groton School since 1940.

LOTTIE H. LENN Studied at University of Frankfurt, Germany; German Institute of Fine Arts, Florence. Art critic and book reviewer, and regular contributor or articles on art for the *Pilot* and other periodicals.

PIERRE LUBOSHUTZ Noted throughout Europe as a concert pianist and teacher before coming to America. Member of the well-known piano team, Luboshutz and Nemenoff; has arranged many works for two pianos.

MARGARET MASON Soloist's Diploma, honors with distinction (N.E.C.). Piano with Stuart Mason, Boston; Lazare Levy, Paris. Composition with Frederick Converse; counterpoint with Georges Caussade, Paris.

ROSARIO MAZZEO Clarinet with Gaston Hemelin. Faculty, Berkshire Music Center. Founder, Boston Chamber Music Society. Member, Boston Symphony Orchestra. College lecturer.

CARL McKINLEY Mus.B. (Knox College); A.B. (Harvard); Mus.D. (Knox College). Organ with Gaston Dethier; conducting with Walter Rothwell; and composition with Rubin Goldmark, Nadia Boulanger, and Edward B. Hill. Guggenheim travelling fellowship for two years. Composer for orchestra and organ. Church organist and organ recitalist. Organist and Choirmaster, The Old South Church, Boston.

GLADYS CHILDS MILLER Teacher's and Soloist's Diploma (N.E.C.); Mus.B. (N.E.C.). Voice with Charles White and Rulon Robison, Boston; Morris Williams and Frank Miller, New York. Formerly assistant to Dr. Miller in New York. Church and concert appearances in Boston and New York.

GEORGES E. MOLEUX Graduate, Paris Conservatoire; first prizes in contrabass and clarinet. Contrabass with Ed. Nanny; clarinet with P. Minart, H. Paradis, and Aug. Perrier. Contrabass soloist with Concerts Classiques of Monte Carlo. Clarinet soloist with the Opera of Monte Carlo. Principal contrabass at the Concerts Pasdeloup, Paris. Officier d'Academie for distinguished service to music. Principal contrabass, Boston Symphony Orchestra. Contrabass concerts in Europe and United States. Recordings.

LUCILLE MONAGHAN Graduate, N.E.C. Piano with Richard Stevens, Boston; Nadia Boulanger and Lazare Levy, Paris; Irene Scharrer and Franz Osborn, London. Composition with Frederick S. Converse. Winner of Mason and Hamlin prize. Beebe Scholarship for foreign study and travel. Concert appearances United States. Soloist with Boston Symphony Orchestra and Boston Pops Orchestra.

JOHN MORIARTY Mus.B. (N.E.C.) with highest honors. Winner of Chadwich Medal. Piano with Miklos Schwalb, and Donald Smith, Boston; Egon Petri, California; Paolo Denza, Naples; and Carlo Zecchi, Rome. Musicology with Erwin Bodkey, Brandeis. French vocal repertoire with Pierre Bernac, Paric. German vocal repertoire with Maria H. Elsberg, Boston. Winner of Beebe Award for European study. Recitals in Europe and United States. Radio and television concerts. Soloist with Boston Pops Orchestra. Chamber music concerts in New England. Musical and stage director for opera performances, WGBH–TV.

ROLAND NADEAU Mus.B. (N.E.C.); Mus.M. (N.E.C.). Piano with Howard Goding and Luboshutz & Nemenoff; theory with Carl McKinley and F. Judd Cooke. Concert appearances in eastern United States. Television lecture recitals.

MILLARD NEIGER Mus.B. (N.E.C.). Trombone with M. Dittert, J. Coffey, and J. Raichman; solfege with G. Dufresne. Member, Robert Shaw Chorale & Concert Orchestra. Former member, Boston Pops Orchestra and New Orleans Symphony. Theater, opera, and concert orchestra in Boston.

GENIA NEMENOFF Concert pianist; extensive tours throughout both hemispheres as a member of the piano duo, Luboshutz and Nemenoff.

JOHANNA H. OLDENBURG Studied at the Universities of Hamburg and Munich. Translator. Radio work.

ERNST PANENKA Graduate, Vienna Academy of Music. Member, Volksoper Orchester in Vienna, 1926–1929. Member, Boston Symphony Orchestra.

JAMES PAPPOUTSAKIS Studied at N.E.C. Flute with Georges Laurent. Solo flutist, Boston Pops Orchestra. Member, Berkshire Woodwind Ensemble. Soloist with Zimbler Sinfonietta. Central and South America. Soloist, Cambridge Society for Early Music. Member, Boston Symphony Orchestra.

LOUISE PAPPOUTSAKIS Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Boston and Marcel Tournier, Paris. Former member, Boston Symphony Orchestra and Boston Pops Orchestra.

EDWARD F. PERRY A.B., A.M. (Amherst); A.M. (Harvard). Instructor, Lake Forest College; Massachusetts Institute of Technology; Simmons College; Assistant Professor, Boston University.

JAMES PIERCE B.Mus. (Friends University, Wichita, Kansas); M.Mus. (Kansas City Conservatory). Piano with Wiktor Labunski and Pierre Luboshutz.

AYRTON PINTO B.Mus. (Brazilian Conservatory of Music); M.Mus. (N.E.C.); Artist's Diploma (N.E.C.). Violin with Yolanda P. de F. Neves, Rio de Janeiro, and Richard Burgin, Boston. Concert and radio appearances in Brazil. Soloist, Boston Pops Orchestra. Recitals and chamber music in New England and on television.

RAFAEL PORRAS Accordion with Pietro, Gaviani. Theory and piano with Willem Frank. Dance band work in Boston and New York.

RUTH POSSELT Violin with Marjorie Posselt, Emmanuel Ondricek. Repertoire with Jacques Thibault. Debut in Carnegie Hall at the age of nine; introduced in Europe by Pierre Monteux and the Orchestre Symphonique de Paris; in Spain under the auspices of Pablo Casals. Recitals, chamber music concerts, appearances as soloist with orchestras throughout Europe and America.

RALPH POTTLE B.Mus. and B.A. (Southeastern Louisiana College); M.Mus. (N.E.C.). French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Member of the San Antonio Symphony, Baton Rouge Civic Symphony, Boston Civic Symphony, Rhode Island Symphony, Springfield Symphony and National Symphony Orchestra (Washington, D.C.)

GUY PRINCIPATO Studied at Boston University. LL.D. (Suffolk University Law School). Studied music with Walter Vreeland. Popular and classical guitar on radio and television, hotel orchestra. Classical guitar recitals.

THOMAS PROCTER University of Manchester, England; Ph.D. (Harvard); University of Berlin, University of Heidelberg, Collège de France. Taught at Williams College, Babson Institute and the University of North Carolina; professor emeritus of Wellesley College.

DOROTHY RICHARDS Graduate, N.E.C. Voice with Clarence B. Shirley. Former head of Voice Department, South Shore School of Music. Church and oratorio soloist.

SIMONE RIVIERE A.B., LL.B. and LL.M. (Bordeaux University); Certificate (Institute of Phonetics of Paris). Voice with Claire Croizat, Paris, and Isabel French and Greta B. Milk, Boston. Recipient of Palmes academiques for achievement in teaching. Lectures and broadcasts on radio. Concerts of recitations and songs in Boston and New England.

RICHARD B. ROSEWALL B.S., Ed.M. (University of Minnesota). Teaching fellow, University of Minnesota. Supervisor and director of vocal music, Little Falls (Minn.) High School. Taught class and private voice at the University of Minnesota. Conductor, Choral Union, Director of Opera, teacher of private and class voice at Indiana State Teachers College.

COLETTE RUSHFORD Graduate, N.E.C. Mus.B. and Mus.M. (Boston University). Harp with Bernard Zighera. Soloist at the Berkshire Music Center and with the Boston Chamber Orchestra. Member, Boston Concert Ensemble. Harpist, Boston Civic Symphony, New England Philharmonic Orchestra, Springfield Symphony Orchestra, Portland (Maine) Symphony Orchestra, Pioneer Valley Symphony.

BARBARA SCHEITZ Teacher's Diploma (Longy School of Music); Mus.B., Mus.M. (N.E.C.). Violin with Wolfe Wolfinsohn and Alfred Krips, Boston. Tanglewood for three summers. Former member, New England Philharmonic Orchestra. Soloist in churches and hospitals.

MIKLOS SCHWALB Artist's Diploma (Budapest Conservatory). Piano with Alexander Kovacs, Ernst von Dohnanyi, Zoltan Kodaly, and Leo Weiner, Budapest. Concert and radio work in Europe. Frequent appearances as soloist and recitalist in United States and Puerto Rico. Television concerts. Recordings.

HERBERT SILVERMAN Mus.B. (N.E.C.); Edm. (Harvard); Ed.D. (Boston University). Studied with Hugo Leichtentritt and Louis Kloepfel, Boston. Former conductor, Boston Madrigal Society. Former instructor, Boston Public Schools and former supervisor, Westerly, R.I., Schools. Former associate direc-

tor, Boston University Workshops in Music, Education. Director of Music Education, Malden Public Schools. Contributor to state and national periodicals.

DONALD SMITH Mus.M (N.E.C.). Piano with Louis Cornell, Boston; and Egon Petri, Europe. Organ with Henry M. Dunham and Francis Snow. Church organist and choir director.

RHODORA B. SMITH Mus.B., Mus.M. (N.E.C.). Voice with Cleora Wood, Marie Sundelius, Maria Elsberg, and Gladys Miller. Soloist with the Boston Pops Orchestra. Recital appearances in Boston. Church choir director.

WARREN STOREY SMITH Graduate, Faelton Piano School, Boston. Piano with Carl Faelton, and theory with Reinhold Faelton. Composer of songs and piano pieces. Contributor to Grove's Dictionary of Music and Encyclopaedia Britannica. Former music critic, Boston Evening Transcript, former music editor, Boston Post. Radio appearances on Metropolitan Opera Quiz and Roundtable. Honorary member, Bruckner Society of America; recipient of Bruckner medal of honor.

CARLO SORESINA Doctor of Science (University of Turin). Former instructor of Italian, University Extension Courses, Harvard University. Lecturer and teacher in colleges throughout United States.

JAMES STAGLIANO Studied horn with father, Joseph Stagliano, and uncle, Albert Stagliano. Principal horn in Boston Symphony Orchestra since 1946. Formerly principal horn in Detroit, Los Angeles, St. Louis, Chicago and NBC Symphonies.

ROBERT C. STUART Studied at N.E.C. Clarinet with Victor Polatschek; chamber music with Fernand Gillett. Former clarinetist, Houston Symphony. Member, Pro Art Woodwind Quintet. School and theater concerts in Boston.

RICHARD B. SUMMERS B.Mus. and M.Mus. (N.E.C.). Oboe with Fernand Gillet. Faculty, Phillips Academy, Brookline Music School, and Wellesley Public Schools. Member, Houston Symphony, Florida Symphony, Hartford Symphony, Springfield Symphony (English horn), and Rhode Island Philharmonic. Member, Pro Art Woodwind Quintet. Solo and recital appearances in Boston and New England. Soloist with Daniel Pinkham and Robert Brink. Substitute member, Boston Symphony Orchestra and Boston Pops Orchestra. Opera and theater work.

WILLIAM A. TESSON Graduate (Bentley School of Accounting and Finance); B.M. and M.Mus. (N.E.C.). Trombone with John Coffey; theory and composition with F. Judd Cooke. Dance arrangements and band leader. First trombonist, touring with Ballet Russe de Monte Carlo. Former member, Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Experience with opera, ballet, and summer theater orchestras.

WILLIAM B. VAN LENNEP A.B., A.M., Ph.D. (Harvard). Fellow, Folger Shakespeare Library, Washington, D.C.; Research Associate, Huntington Library, San Marino, Cal.; Curator of Theater Collection, Harvard, since 1940. Instructor in Drama and Theater, Harvard; Lectures at Northeastern University; University Extension Lectures; Editor of Theater Annual, 1947–50; Advisory Board of Theater Notebook, 1949; Executive Board of Theater Library Association, 1950; Member, Society for Theater Research, Modern Languages Association. Author of books and articles.

FELIX VISCUGLIA B.Mus. (N.E.C.) Clarinet with Rosario Mazzeo. Member

of faculty, Phillips Exeter Academy. Member, Boston Pops Orchestra. Solo and chamber music appearances in Boston and New England.

ROGER VOISIN Trumpet with René Voisin and Marcel Lafosse. Principal trumpet, Boston Symphony Orchestra. Recordings.

SHERMAN WALT Studied at University of Massachusetts, Curtis Institute of Music. Bassoon with William Santucci, Minneapolis; Ferdinande Del Negro, Philadelphia. Chamber music with Marcel Tabateau. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra and Boston Woodwind Quintet. Faculty, Berkshire Music Center.

OLIVE WETMORE A.B. (University of Missouri); A.M. (Radcliffe College). Instructor in English and Acting Dean, Radcliffe. Member of Faculty, Wheelock College.

LETA F. WHITNEY S.B. (Russell Sage College); Mus.B. (N.E.C.); Ed.M. (Harvard). Voice with William L. Whitney, New York; opera with Valentino Trinci, Florence. Opera, concert, church solo and lecture appearances in Italy and United States. Former music instructor, Newton Public Schools. Former Supervisor of elementary music and director of music, Quincy Public Schools. Adjudicator at state festivals in New England.

DONALD WILLING Teacher's Certificate and Artist's Diploma (Peabody Conservatory of Music). Organ with Louis Robert, Charles M. Courboin, and Virgil Fox. Composition with Howard R. Thatcher and Gustav Strube. Studied at Berkshire Music Center under Robert Shaw. Church organist, Maryland, Ohio, Texas. Organ recitals in Texas. Chairman, Organ Department, Trinity University, San Antonio. Concert appearances with Peabody Conservatory Orchestra and Cleveland Orchestra. Limited European tour, 1957. Editor, *The Art of Organ Playing.*

FELIX WOLFES Studied at the Leipzig Conservatory. Piano with Robert Teichmueller; composition with Max Reger and Hans Pfitzner. Conductor of opera and concerts throughout Europe. Former Assistant Conductor, Metropolitan Opera Company. Faculty, Berkshire Music Center. Composer of songs and arranger of vocal scores of operas by Hans Pfitzner and Richard Strauss.

ALFRED ZIGHERA Graduate, Paris Conservatory, first prize. Violoncello with Jules Loeb. Ensemble with Lucien Capet. First violoncellist, Paris Conservatory Orchestra and Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris, and Boston String Quartet. Member, Boston Symphony Orchestra.

BERNARD ZIGHERA Graduate, Paris Conservatory, first prize in harp and piano. Harp with Marcel Tournier. Piano with Isadore Philipp and Santiago Riera. Chamber music with Paul Chevillard and Lucien Capet. Member, Paris Conservatory Orchestra. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra.

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